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PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A GRAY SCHIST FIGURE OF SHAKYAMUNI BUDDHA
ANCIENT REGION OF GANDHARA, 3RD - 5TH CENTURY**

犍陀羅 三至五世紀 灰片岩雕釋迦牟尼佛坐像

Height 26¾ in., 68 cm

\$ 8,000-12,000

PROVENANCE

Acquired in New York, circa 1980, and thence by descent.

來源

得於紐約，約1980年，此後家族傳承

Images of the Buddha emerged during the Gandharan period, a time in which some of the finest examples of this subject were created. A prototype of an iconographic tradition that influenced the artistic depictions of Buddha across the Asian continent for centuries, the present lot shows Shakyamuni Buddha seated in meditation, blending both Hellenic style and Indic philosophies. Other examples of this kind are illustrated in Harald Ingholt, *Gandharan Art in Pakistan*, New York, 1957, pl. 235 and Isao Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, pl. 193. Another slightly larger gray schist figure of Shakyamuni Buddha, formerly in the collection of John D. Rockefeller III, was sold in these rooms, 20th September 2021, lot 357.





PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

A COPPER ALLOY FIGURE OF GANESHA
EASTERN INDIA, PALA PERIOD, CIRCA 12TH CENTURY

Himalayan Art Resources item no. 23058

東印度帕拉 約十二世紀 銅合金象頭神坐像
 HAR編號23058

Height 4½ in., 11 cm

\$ 30,000-50,000

PROVENANCE

Christie's New York, 3rd September 1999, lot 21.

來源

紐約佳士得1999年9月3日，編號21

It is rare to find a Pala copper alloy figure of Ganesha preserved in such good condition with highly tactile patina. Compare one illustrated in Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl. 69H, from the collection of G. Woodtli; another, gifted by Dr. David R. Nalin, now in the National Museum of Asian Art, Washington D.C. (accession number S1992.47); and a third from the collection of Peter Cochrane, sold in these rooms, 18th March 2009, lot 46.





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A GILT-COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
NEPAL OR TIBET, CIRCA 14TH CENTURY**

Himalayan Art Resources item no. 13801

尼泊爾或西藏 約十四世紀 銅合金鑲金釋迦牟尼佛坐像
HAR編號13801

Height 10¾ in., 27.3 cm

\$ 200,000-300,000

PROVENANCE

William H. Wolff, New York, 1966.
Collection of Frank (1912-2005) and Dorothy (1915-2006) Neustatter.
Sotheby's New York, 23rd March 2000, lot 50.

來源

William H. Wolff, 紐約, 1966年
Frank (1912-2005年) 及Dorothy (1915-2006年) Neustatter伉儷收藏
紐約蘇富比2000年3月23日, 編號50

EXHIBITED

Nepal: Where the Gods are Young, Asia Society, New York, 1975, cat. no. 5.

展覽

《Nepal: Where the Gods are Young》, 亞洲協會, 紐約, 1975年, 編號5

LITERATURE

Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl. 98C.

出版

烏爾里希·馮·施羅德, 《Indo-Tibetan Bronzes》, 香港, 1981年, 圖版98C



The intricate quality of the beaded patchwork on the *sanghati* of this exquisitely cast sculpture of Shakyamuni Buddha is exceptional, and no close comparison can be found in any private or museum collection. The Buddha is traditionally cast seated in meditation (*dhyanasana*) on a beaded double-lotus throne, with hands in *dharmachakra mudra*, symbolizing the first sermon at Sarnath, when the Wheel of the Dharma was set in motion. In the catalogue of the Asia Society exhibition, *Where the Gods are Young*, New York, 1975, p. 71, Pratapaditya Pal suggests that the high-relief pattern of the rectangles on garment is intended to resemble patchwork, following the tradition of the Buddha and other monks wearing garments sewn together from old clothes given to them by lay people, with the patchwork resembling the segmented rice fields of Magadha.

The provenance of the present Buddha is intriguing, given that it is unquestionably Nepalese in all artistic respects, and yet it retains a gilded copper 'sealing plate' engraved with a *visvavajra*, a feature commonly associated with Tibetan consecrational practice. It is therefore likely that its commission was Tibetan, but that the artist responsible was Newar or one well versed in Nepalese artistic idioms.

銅鑲金釋迦摩尼佛坐像，細緻傳神，佛身袈裟百衲、衣褶，描繪入微，現知公私收藏中無見近例。釋迦摩尼佛跏趺坐於仰覆蓮座上，雙手結說法印。紐約亞洲協會展覽《Where the Gods are Young》，紐約，1975年，頁71，Pratapaditya Pal 論及，佛像袍服上高浮雕長方形塊紋，倣擬佛教傳統僧衣百衲，意味其以信眾捐贈之舊衣料綴補而成，Pal 在文中進一步提出，方格紋飾亦形似古印度摩揭陀一帶稻田之景。

釋迦摩尼佛坐像，風格無疑傳承自尼泊爾造像藝術，然鑲金封底銘刻雙金剛杵紋，多與藏傳造像供奉儀式相關。以此推估，本像或為西藏寺院訂製，由內瓦爾工匠所造，遂得其風。





PROPERTY FROM THE ESTATE OF RAYMOND CHEVEN

A GILT-BRONZE FIGURE OF VAJRABHAIRAVA
QING DYNASTY, 18TH CENTURY

Himalayan Art Resources item no. 13772

清十八世紀 銅鑲金大威德金剛像
HAR編號13772

Height 9½ in., 24.1 cm

\$ 12,000-18,000

PROVENANCE

Sotheby's New York, 17th June 1993, lot 257.

來源

紐約蘇富比1993年6月17日，編號257





PROPERTY OF A LADY

A THANGKA OF CHAKRASAMVARA AND VAJRVARAHI TIBET, CIRCA 18TH CENTURY

distemper on cloth

Himalayan Art Resources item no. 13802

西藏 約十八世紀 勝樂金剛黑唐卡

設色布本

HAR編號13802

Height 28⅜ in., 72 cm; Width 21½ in., 54.5 cm

e \$ 10,000-15,000

PROVENANCE

Collection of Lionel (1943-2017) and Danielle Fournier.
Christie's Paris, 12th December 2018, lot 53.

來源

Lionel (1943-2017) 及 Danielle Fournier 伉儷收藏
巴黎佳士得2018年12月12日，編號53

EXHIBITED

Rituels tibétains : Visions secrètes du Ve Dalaï Lama,
Musée Guimet, Paris, 2002, cat. no. 52.

展覽

《Rituels tibétains : Visions secrètes du Ve Dalaï Lama》
吉美博物館，巴黎，2002年，編號52

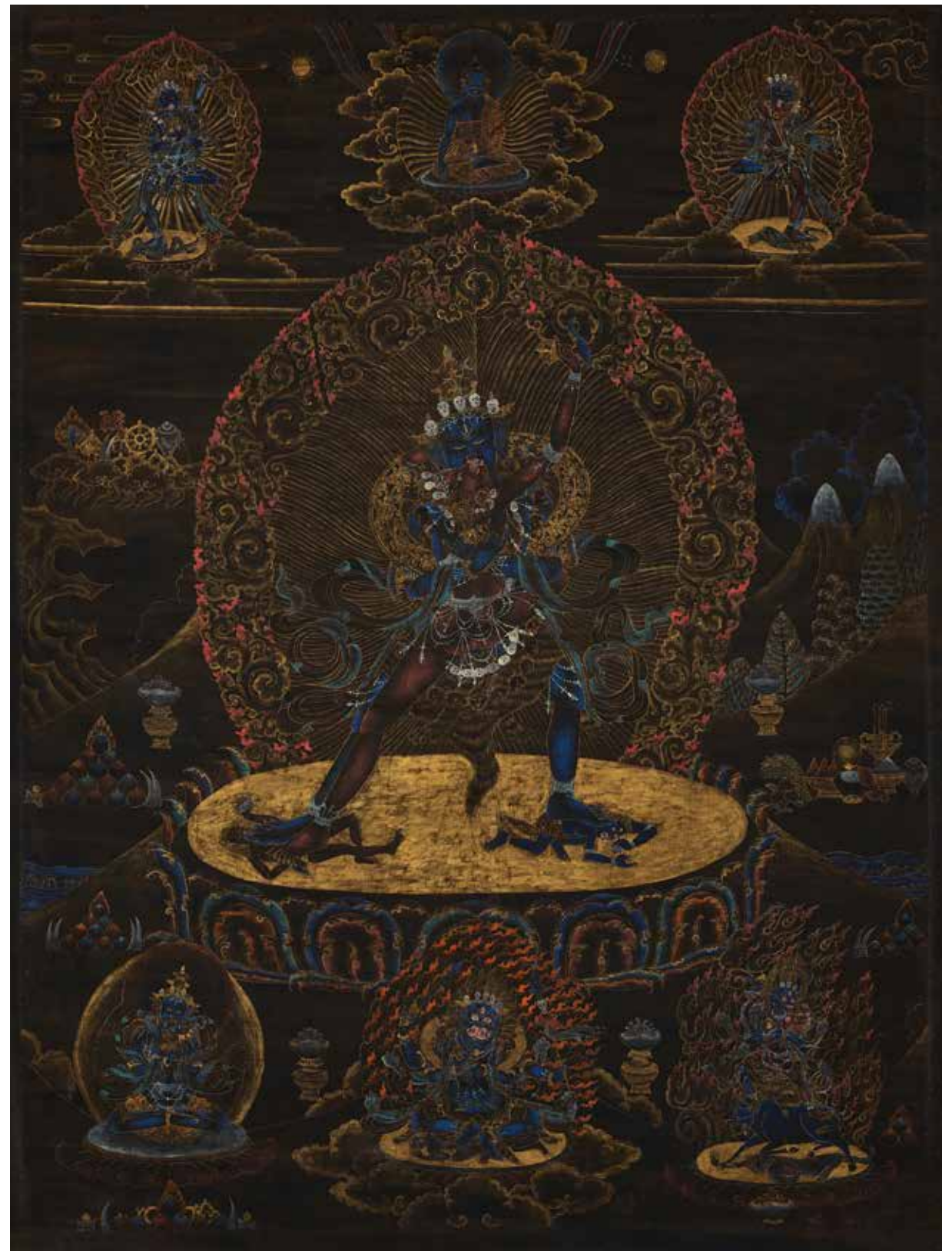
The two-armed form of Chakrasamvara Sahaja and his consort Vajravarahi stand in union on a golden sun disk, trampling Red Kalaratri and Black Bhairava underfoot, surrounded by a snow-capped mountain landscape filled with auspicious emblems, ritual offerings, flaming jewels, and skull cups resting on wish-fulfilling vases, with Blue Akshobhya above flanked by emanations of Chakrasamvara, and Chaturbhuj Mahakala below flanked by Yama Dharmaraja to the right and Sita Chakrasamvara to the left. This form of Chakrasamvara, with one face and two hands, was introduced to Tibet from India in the eleventh century by the great *lotsawa* Rinchen Zangpo (958-1055) (see Himalayan Art Resources item no. 65438).

The collection of Himalayan art assembled by Lionel Fournier from the 1960s included a very fine assemblage of sculptures, paintings and ritual objects. In 1990, much of the collection was donated to the Musée Guimet in Paris and published in Giles Béguin, *Art ésotérique de l'Himàlaya: La donation Lionel Fournier*, Paris, 1990. For other thangkas in the current sale that emanate from the Fournier Collection, see lots 109, 115 and 135.

此勝樂金剛像一面二臂，十一世紀時由大譯師仁欽桑布（958-1055年）從印度傳入西藏，見傑夫·瓦特，喜馬拉雅藝術資源中心（HAR）編號65438。

Lionel Fournier（1943-2017年）自1960年代起建立喜馬拉雅藝術收藏，包羅造像、繪畫、法器，品質

精純。1990年，其大批收藏捐予巴黎吉美國立亞洲藝術博物館，且集成圖錄，Giles Béguin，《Art ésotérique de l'Himàlaya : La donation Lionel Fournier》，法國國家博物館聯合會，巴黎，1990年。同場呈現Fournier寶蓄其他唐卡，詳見編號109，115及135。





**A GILT-COPPER ALLOY FIGURE OF CHAKRASAMVARA AND VAJRAVARAHI
NEPAL, 16TH CENTURY**

Himalayan Art Resources item no. 13803

尼泊爾 十六世紀 銅合金鑲金勝樂金剛像
HAR編號13803

Height 4⅞ in., 10.5 cm

\$ 30,000-40,000

PROVENANCE

Collection of Alfred Speelman (1907-2004), acquired prior to 2000.

來源

Alfred Speelman (1907-2004) 收藏，得於2000年之前

Another gilt-copper alloy figure of this small size depicting Vajrabhairava, similarly cast with gem-like quality and intricate naturalistic details, was sold at Christie's New York, 19th March 2012, lot 112, from the collection of Doris Wiener. See also another figure of Vajrabhairava from the collection of Philip Goldman, illustrated in Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl. 102D, and sold in these rooms, 21st March 2002, lot 61.



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PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**A LARGE COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
TIBET, 17TH CENTURY OR EARLIER**

Himalayan Art Resources item no. 13804

西藏 十七世紀或更早 銅合金釋迦牟尼佛坐像
HAR編號13804

Height 16 in., 41 cm

\$ 20,000-30,000

PROVENANCE

Acquired in Ardmore, Pennsylvania, 1990.

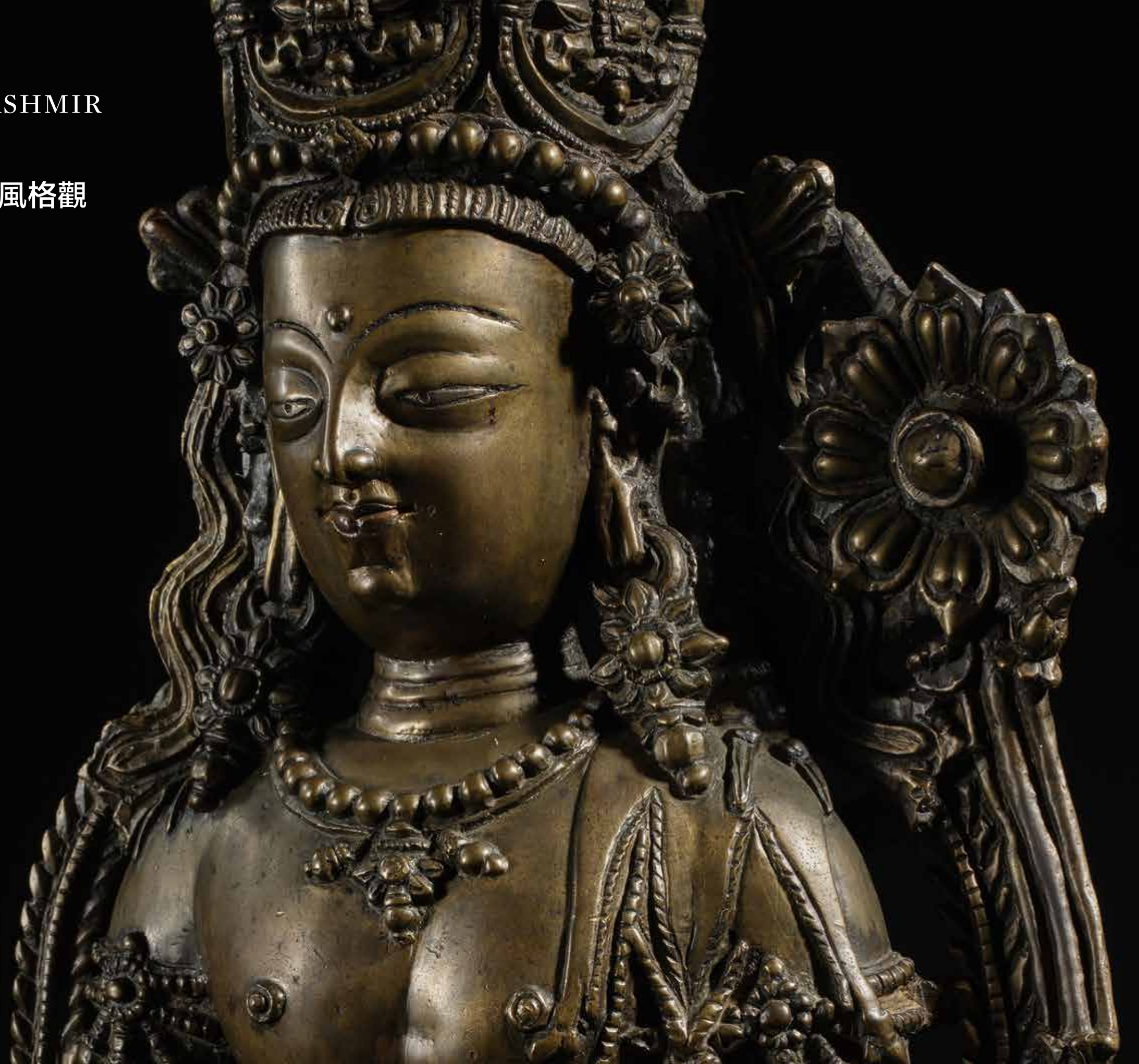
來源

得於阿德莫，賓夕法尼亞州，1990年



A MASTERPIECE OF KASHMIR
IN WESTERN TIBET

無畏：珍罕藏西喀什米爾風格觀
音造像





PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A LARGE SILVER-INLAID COPPER ALLOY FIGURE OF AVALOKITESHVARA
WESTERN TIBET, 11TH CENTURY**

Himalayan Art Resources item no. 13805

藏西 十一世紀 銅合金錯銀觀音立像
HAR編號13805

Height 23½ in., 59.7 cm

◇ \$ 2,000,000-3,000,000

PROVENANCE

Sotheby's New York, 23rd March 2000, lot 24.

來源

紐約蘇富比2000年3月23日，編號24

This commanding statue of Avalokiteshvara Padmapani epitomizes the Kashmiri style of Western Tibetan Buddhist art in the eleventh century. The artist was clearly familiar with the subtleties of Kashmiri sculpture, many elements of which remained more or less consistent for centuries. The form of the crown, for instance, with three large panels, each consisting of a beaded crescent-shaped element with jeweled finials supporting a central gem-set cluster and long billowing textile crown ties was established in Kashmir as early as the eighth century, and is evident in works such as a standing crowned Buddha at Cankuna's stupa (see John Siudmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir and its Influences*, Leiden and Boston, 2013, pl. 151a). The narrowed eyes, arched eyebrows, lobed lower lip and pronounced chin are traditional features of Kashmiri sculpture from as early as the eighth century. For example, compare an ivory Buddha, illustrated in *ibid.*, pl. 164.

喀什米爾的雕像風格對十一世紀的藏傳佛教藝術影響深遠，此尊蓮華手觀音立像便是此風格的典例。喀什米爾雕塑隱藏含蓄之美，當中不少元素延續了好幾個世紀都沒有變化，製作本觀音像的工匠顯然深知其魅力所在。例如頭頂的三葉華冠，每瓣冠葉飾新月形珠串，新月兩端綴有珠寶，承托起中央的寶石，長長的綰帶飄垂兩側。上述特徵始見於八世紀的喀什米爾佛教藝術品，參照一尊replace with: Cankuna佛塔中的立佛作例，載於John Siudmak，*《The Hindu-Buddhist Sculpture of Ancient Kashmir and its Influences》*，2013年，圖版151a。早在八世紀時，本品所呈現的雙目細長，眉毛彎曲，下唇豐腴，下巴秀挺便已是喀什米爾風格觀音像主要的視覺特征，由此可參考一例象牙雕佛像，前述出

處，圖版164。此觀音像的天衣順著兩肩垂落至腳踝，與最遲見於七世紀的造像有異曲同工之妙，前述出處，圖版183。輕微凹陷的腹部輪廓在八世紀的佛像中亦極為普遍，例如一尊突厥沙希王朝時期的彌勒佛像，前述出處，圖版143。觀音左肩上的立體刻面蓮花花瓣卻有別於喀什米爾佛像中常見的光滑無紋的花瓣，參見一尊十世紀末蓮華手觀音，前述出處，圖版232，以及Pritzker收藏的十一世紀西藏喀什米爾風格蓮華手觀音像，載於Pratapaditya Pal，*《Himalayas: An Aesthetic Adventure》*，2003年，圖版85。然而，弧形刻面蓮花瓣是喀什米爾造像的代表工藝，常見於九及十世紀的蓮花座，參考Pratapaditya Pal，*《Bronzes of Kashmir》*，1975年，圖版25、27、53、57、62、65。





The long garland around the shoulders reaching down to the ankle of the present figure is seen on depictions from at least the seventh century, and the distinctive lobed treatment of the abdomen is apparent in eighth century works; for an example of the former, see a figure included in *ibid.*, pl. 183 and for the latter, a Patola Shahi Maitreya, illustrated in *ibid.*, pl. 143. The treatment of the lotus flower at Avalokiteshvara’s shoulder is unusual, with lobed rather than smooth petals like those on Kashmiri statues such as a late tenth century Padmapani, illustrated in *ibid.*, pl. 232, and eleventh century Western Tibetan statues done in the Kashmir style, such as the Padmapani in the Pritzker Collection, included in the exhibition, *Himalayas: An Aesthetic Adventure*, The Art Institute of Chicago, Chicago, 2003, cat. no. 85. Lobed lotus petals are, however, part of the Kashmir artists’ repertoire and were commonly used on the pedestals of Kashmir statues in the ninth and tenth centuries, see Pratapaditya Pal, *Bronzes of Kashmir*, Graz, 1975, pls 25, 27, 53, 57, 62 and 65.

Dr. Pal speculates that the Western Tibetan Padmapani in the Pritzker Collection, mentioned above, and a similar bodhisattva at the Asia Society in the Mr. and Mrs. John D. Rockefeller III Collection, illustrated in Pal, *op. cit.*, 2003, pl. 86, were made in a workshop established by Kashmiri artists brought to Guge by the Tibetan *lotsawa* Rinchen Zangpo (958-1055) on his return from Kashmir in around 980. Certain similarities between the present example and the Pritzker Padmapani are evident, including the unusual secondary earrings applied towards the top of the lobes, the crown, the long crown ties reaching the shoulders, and the intense expression of the faces. The posture is similar, with the left leg turned outwards and slightly forward, but the hand gestures differ. Here, the right hand is raised in *abhaya mudra* and the left stretches down with thumb and forefinger pressed together, holding the stem of the lotus that flowers at the shoulder. The same hand gestures are displayed by the Padmapani figure commissioned by Rinchen Zangpo in 998, illustrated in Siudmak, *op. cit.*, p. 486. It was cast in Kashmir by the artist Bhidhaka and was brought to West Tibet to be installed at Khatse. Pal dates the Pritzker Padmapani and the Asia Society bodhisattva slightly later than this dateable Kashmir bronze, to between 1000 and 1050—the period when artists from Kashmir could still have been working in Tibet—and a similar eleventh century date may be ascribed to this exceptional Tibetan work of art.

喀什米爾工匠，從當地返回古格王國，Pal博士推測，上文提及的Pritzker收藏西藏蓮華手觀音像以及現位於紐約亞洲協會的小約翰·戴維森·洛克菲勒伉儷收藏的菩薩像近例（前述出處，2003年，圖版86），同出於一個由這批喀什米爾工匠所建立的工坊。本品與Pritzker的收藏頗為相似，包括耳垂上方的第二雙耳環，頭冠和披至肩頭的長繒帶，以及緊繃的神態。兩者姿態相近，左足均斜伸向前，然而手部動作相異。此蓮華手觀音右手施無畏印，左手自然垂於身側，大拇指與食指相搭，輕捏在肩

上盛放的蓮花花柄。相同的手部姿勢還可見於仁欽桑布998年聘請工匠Bhidhaka在喀什米爾鑄造的蓮華手觀音像，觀音像隨後被運往西藏西部，並安放於卡孜，載於John Siudmak，前述出處，頁486。Pal博士將Pritzker收藏的蓮華手觀音像和亞洲協會的菩薩像定為1000至1050年，比上述的998年觀音像年代稍晚。彼時，那一代的喀什米爾工匠可能仍留在西藏從事造像工作。因此，本品或許來自相近的十一世紀。

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PROPERTY OF A LADY

A THANGKA OF SHRI DEVI
WESTERN TIBET OR WESTERN HIMALAYAS, 16TH CENTURY

distemper on cloth

Himalayan Art Resources item no. 77207

藏西或西喜馬拉雅 十六世紀 吉祥天母唐卡

設色布本

HAR編號77207

Height 27⅞ in., 71 cm; Width 23¼ in., 59 cm

€ \$ 40,000-60,000

PROVENANCE

Collection of Lionel (1943-2017) and Danielle Fournier.
 Christie's Paris, 12th December 2018, lot 32.

來源

Lionel (1943-2017) 及 Danielle Fournier 伉儷收藏
 巴黎佳士得2018年12月12日，編號32



Shri Devi raises the right hand clasping a *vajra danda* club and holds a human skull *kapala* in the left. The protector goddess wears a flayed human skin cape over the shoulders tied by an arm and leg, a garland of severed heads and a tiger-skin loin cloth, and is adorned with gold and human bone jewelry, a peacock feather and crescent moon headdress, with a snow lion and a serpent appearing from behind the ears. The deity rides side-saddle, atop a mule draped with serpents, talismans, and the flayed skin of her son, striding across a sea of blood led by Shri Devi's attendant Makaramukha and followed by the lion-faced Simhamukha. A shrine is depicted behind amidst gray smoke and flames, with a peacock feather canopy above. A mounted entourage surrounds the goddess in the upper, left, and lower registers, with Gelukpa hierarchs above, a patron and the protector deity Yama Dharmaraja below.

A compelling stylistic comparison may be made with a fifteenth or sixteenth century Tibetan painting of the guardian deity Kshetrapala, see Christie's New York, 3rd October 1990, lot 119 (Himalayan Art Resource item no. 92055). The gods, mounts, and attendants display a similar wild intensity and the otherwise featureless dark background of each painting is decorated with the same red flower-like motif. The Kshetrapala was collected by Walter Koelz during an expedition to the western Himalayas in the early 1930s, and a similar regional provenance may be ascribed to the Shri Devi painting. Shri Devi's distinctive crown style, consisting of a thin projection rising from a circular foot above the skulls, is typical of the region, as seen on wall paintings at Thiksey Monastery, Ladakh, published in the exhibition catalogue *Collecting Paradise: Buddhist Art of Kashmir and Its Legacies*, Block Museum of Art, Evanston, 2014, fig. 3.30. Compare also the common regional style of lotus pedestal depicted on the Thiksey murals featuring distinctive ruffled petals, similar to those on the seat of the Geluk lama to the right of the peacock feather canopy above Shri Devi's shrine. A common tradition of western Tibetan painting in this period is the depiction of a consecration scene in the lower register. In the Shri Devi example, a patron monk is seated next to two altar tables with ritual offerings: compare the cabriole leg design of the altar table on a fifteenth century western Tibetan Mahakala thangka in the Michael and Beata McCormick Collection, *ibid.*, fig. 3.25.

The hierarchs depicted in the upper register affiliate the painting with the Gelukpa order of Tibetan Buddhism, which became increasingly influential in western regions of Tibet in the latter half of the fifteenth through the sixteenth century. The Geluk order has traditionally worshipped Shri Devi in her role as *dharmapala*, the only female protector of the Buddhist faith in the Tibetan pantheon.





**A GILT-BRONZE GROUP OF YAMANTAKA AND VAJRASETALI
QING DYNASTY, QIANLONG / JIAQING PERIOD**

Himalayan Art Resources item no. 13806

清乾隆 / 嘉慶 銅鑲金大威德金剛像
HAR編號13806

Height 9¼ in., 23.3 cm

€ \$ 30,000-40,000

PROVENANCE

Canadian Private Collection.

來源

加拿大私人收藏

This complex and powerfully modeled sculpture depicts Yamantaka Vajrabhairava, the wrathful manifestation of Manjushri, the Bodhisattva of Discriminating Wisdom, together with his consort Vajrasetali in ecstatic union. The large and ferocious buffalo head of Vajrabhairava with towering, fiery tresses coiled into thick ropes dominate the sculpture and commands the focal point, as it is the same size as the torso and legs. Six fierce human faces wrap around the back of the buffalo head, and are surmounted by a further fierce human face and the head of wrathful Manjushri. Vajrabhairava, or Adamantine Anger, the destroyer of ignorance and fear of death, is one of the principal yidams of the Geluk sect, the Tibetan Buddhist order founded by Tsongkhapa (1357-1419) that enjoyed increased importance amongst the emperors of the Ming dynasty. From the mid-17th century onwards, favored by the Qing court, the sect and its lineage became the dominant theocratic power in Tibet through the Dalai Lama, and the sole represented Tibetan Buddhist lineage within China.

Tsongkhapa, as well as the Manchu emperors, were additionally considered manifestations of the bodhisattva Manjushri, explaining in part the popularity of Vajrabhairava within China. The Qing emperors maintained direct links with the Dalai and Panchen Lamas and propagated the Geluk lineage of Buddhism within China, sponsoring the construction of numerous monasteries and temples around the capital of Beijing. Vajrabhairava, the all-powerful manifestation of Manjushri, was thereby symbolic of ultimate imperial authority. This awe-inspiring statue serves to enforce the imperial mandate while representing the highest ideals of the spiritual path to Buddhist enlightenment.

Another figure of similar size, iconography and workmanship is illustrated in *Buddhist Art from Rehol: Tibetan Buddhist images and ritual objects from the Qing dynasty Summer Palace at Chengde*, The Chang Foundation, Taipei, and the Kaohsiung Museum of Fine Arts, Kaohsiung, 1999, cat. no. 46. A larger model of Yamantaka Vajrabhairava with a Jiaqing reign mark in the British Museum, London, is illustrated in Wladimir Zwalf, *Heritage of Tibet*, London, 1981, pl. 28. See also a closely related figure sold at Christie's New York, 15th-16th March 2015, lot 3214.





PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

A THANGKA OF AMITABHA WITH MYRIAD BUDDHAS
CENTRAL TIBET, 14TH CENTURY

distemper on cloth

Himalayan Art Resources item no. 58521

藏中 十四世紀 阿彌陀佛及萬佛唐卡

設色布本

HAR編號58521

Height 17½ in., 44.5 cm; Width 17 in., 43.3 cm

€ \$ 80,000-120,000

PROVENANCE

David Tremayne Ltd., London, 30th June 1987.

來源

David Tremayne Ltd., 倫敦，1987年6月30日

EXHIBITED

Rubin Museum of Art, New York, 2013-2018 (on loan).

展覽

魯賓藝術博物館，紐約，2013至2018年 (借展)

The painting depicts the Transcendental Buddha, Amitabha, red in color, adorned with golden gem-set jewelry, wearing a sash around the torso, a colorful striped *dhoti* and a diaphanous undergarment with a design of Buddhas within roundels. With hands folded in *dhyana mudra* and legs crossed in *vajraparyankasana*, the Buddha is seated on an eastern Indian-style throne, with a green scroll-patterned cushion behind, a triangular cross member supporting *hamsa* geese flanking his multicolored halo, and Garuda at the apex. Attendant bodhisattvas stand on either side of the throne, both orange in color, with hands in the teaching gesture, *dharmachakra mudra*, one with a white lotus at the shoulder and the other with a red lotus supporting a curved *kartrika* knife. Nine seated deities appear within the central shrine, including four above holding golden-stemmed flowers; blue Manjushri at the left and an obscured figure to the right; an offering goddess at either end of the throne base, one holding a conch shell and scarf and the other a butter-lamp; a seated deity in the center with a chain—perhaps Vajrasphota, guardian of the Western mandala gate—together with two pairs of entwined peacocks representing Amitabha's *vahana*. The background of the painting is filled with repeated images of Shakyamuni Buddha with a mounted Dikpala guardian at the left of the lower register next to Lokapala Virupaksha, Guardian of the West, and a second mounted Dikpala to the right corner.





A similar composition of myriad Buddhas is seen on a *circa* 1250-1300 central Tibetan thangka of Akshobhya Buddha that similarly depicts only one of the four Lokapala and two of the eight Dikpala guardians in the lower register, exhibited in *Himalayas: An Aesthetic Adventure*, Art Institute of Chicago, Chicago, 2003, cat. no. 134. In this catalogue, Pratapaditya Pal suggests that the remaining six Dikpala and three Lokapala that are not depicted on the Akshobhya would appear on other thangkas in a set of five paintings representing a Vajradhatu mandala, *ibid.*, p. 207. Indeed, Akshobhya's mandala position is East and the Lokapala depicted in the lower register, Dhritarashtra, is the Guardian of the East, while the present thangka of Amitabha, whose mandala position is West, depicts the Guardian of the West, Virupaksha. Pal further suggests that the central painting of the group of five, that of Vairochana, would not depict guardians: indeed, a late thirteenth or early fourteenth century central Tibetan 'Vairochana' thangka from a set of five, with similar myriad Buddha composition, contains no guardian deities, as shown in *The Circle of Bliss: Buddhist Meditational Art*, Columbus Museum of Art, Columbus, 2003, cat. no. 131. The myriad Buddhas depicted on all these paintings likely represent the concept of the Thousand Buddhas of the Auspicious Aeon (see Pal, *op. cit.*).

The present Amitabha would thus have been one of the five paintings in an important set of thangkas representing a Vajradhatu mandala, a popular iconographic theme in early Tibetan art. The design of the gem-set golden pendants suspended from the necklace; the green scrolling textile pattern of the throne cushion; the striped *dhoti* and the diaphanous undergarment with depictions of Jina Buddhas; and Amitabha's face expressing an otherworldly intensity is reminiscent of medieval eastern Indian sculpture and painting, in line with the twelfth to the fourteenth century Central Tibetan paintings that show an Eastern Indian influence in style. Compare a late thirteenth or early fourteenth century central Tibetan thangka of Amitabha painted in the eastern Indian manner, exhibited in *Sacred Visions: Early Paintings from Central Tibet*, The Metropolitan Museum of Art, New York, 1999, cat. no. 28; and the miniature Buddha figures depicted on the diaphanous shawl of a *circa* 1200-1250 painting of Ratnasambhava, *ibid.*, cat. no. 23.

The painting is notable for the sumptuous treatment of Amitabha's jewelry and throne back, featuring golden droplets and gem settings worked in relief with high viscosity paint, a skill elucidated by Rob Bruce-Gardner, 'Reflections on Technique in Early Central Tibetan Painting' in *ibid.*, p. 202.

AN EARLY SILVER AND
COPPER-INLAID
FIGURE OF AVALOKITESHVARA

慈心：西藏早期觀音立像





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PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A LARGE SILVER AND COPPER-INLAID COPPER ALLOY FIGURE OF AVALOKITESHVARA
TIBET, 13TH CENTURY**

Himalayan Art Resources item no. 13807

西藏 十三世紀 銅合金錯銀銅嵌寶觀音立像
HAR編號13807

Height 26½ in., 67.3 cm

\$ 500,000-700,000

PROVENANCE

Sotheby's New York, 23rd March 2000, lot 78.

來源

紐約蘇富比2000年3月23日，編號78





This magnificent, large and early Tibetan sculpture of eight-armed, multi-headed Avalokiteshvara is powerful in stature, yet incredibly sensitive in its casting. The quality of the inlaid decoration is exquisite and exceptionally well preserved. It depicts the patron bodhisattva of Tibet standing tall with two main hands held together in a gesture of salutation (*anjali mudra*), enclosing a copper-inlaid jewel, the remaining six arms depicted radiating around the figure. The deity is portrayed wearing a long *dhoti* intricately incised with a foliate hem decorated with quatrefoil medallions inlaid with copper and silver, the pleated drapery suspended from the waist with a large central stylized rosette with silver- and copper-inlaid petals. The elaborate incised sash across the chest is ornamented with silver and copper circular rosettes. Sumptuous jewelry, consisting of silver necklaces inset with turquoise and coral, beaded disk earrings and five-leaf crowns, adorns the figure. The ten heads are arranged in four tiers, the uppermost that of a *dharmapala* with bulging copper-inlaid eyes. The primary face is cast with the utmost sensitivity, framed by the gentle curves of incised arched eyebrows above the silver-inlaid eyes and copper-inlaid lips.

For a closely related larger sculpture of similar iconography, complete with all eleven heads, see one exhibited in *Himalayas: An Aesthetic Adventure*, Art Institute of Chicago, Chicago, 2003, cat. no. 147. This figure has more characteristic Tibetan pigmentation on the faces and more restrained inlaid decoration than the current sculpture. The unusually intricate quality and beauty of the extensive silver and copper inlay visible here can be compared to the inlaid decoration found on a *circa* thirteenth century sculpture of Shadakshari in the Lionel Fournier gift to the Musée Guimet, Paris, illustrated in Gilles Beguin, *Art esoterique de l'Himalaya: Catalogue de la donation Lionel Fournier*, Paris, 1990, pl. 6, and a *circa* thirteenth century copper alloy portrait of a lama in the Cleveland Museum of Art, Cleveland, illustrated in David Weldon and Jane Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pls 50 and 51. All three sculptures are extensively inlaid with copper and silver. The geometric shapes of the silver and copper inlay on the present sculpture and the Fournier Shadakshari relate directly to Tibetan book cover decoration of the period and therefore to the design motifs of medieval eastern Indian manuscript illumination. All three sculptures retain their original inset jewelry. The semi-precious stones that strongly complement the silver and copper as decoration for these ungilded sculptures are original settings in each case.

此尊西藏造觀音像高碩偉岸，十面八臂，鑄工細緻入微。嵌飾精巧，保存完善。可比一觀音像，十一面具足，尺寸稍大，形態相似，錄Pratapaditya Pal，《Himalayas: An Aesthetic Adventure》，芝加哥，2003年，編號147；較之此尊，十一面觀音面部色彩更具西藏風格，然嵌飾不及此尊華麗。此尊錯銀銅，瑰美卓絕，可比一尊約十三世紀四臂觀音像，由Lionel Fournier惠贈吉美博物館，巴黎，錄Gilles Beguin，《Art esoterique de l' Himalaya : Catalogue de la donation Lionel Fournier》，巴

黎，1990年，圖版6，及一尊約十三世紀銅合金喇嘛像，克利夫蘭藝術博物館寶蓄，錄David Weldon、Jane Casey Singer《The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection》，倫敦，1999年，圖版50及51。三尊皆錯銀銅；此尊及Fournier四臂觀音像所帶錯銀銅幾何紋乃汲取自同時期西藏護經板，進而可溯源至中世紀東印度經卷繪飾。三尊皆帶原配嵌寶；像未鎏金，然嵌寶與銀銅嵌錯交相輝映，完好如初。



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PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

A GRAY SCHIST BUST OF A BODHISATTVA
ANCIENT REGION OF GANDHARA, CIRCA 2ND / 3RD CENTURY

犍陀羅 約二 / 三世紀 灰片岩雕菩薩半身像

Height 10 in., 25.5 cm

\$ 8,000-12,000**PROVENANCE**

Presence des Arts, Paris, 30th March 1968.

來源

Presence des Arts, 巴黎, 1968年3月30日

The present figure of a bodhisattva is a fine example of the Hellenistic influence on the form and style seen in Gandharan art. Dressed in princely attire, adorned with jewelry and draping robes, this deified form represents the path of enlightenment of the Buddha prior to his renunciation. Compare a figure illustrated in Wladimir Zwalf, *A Catalogue of the Gandhara Sculpture in the British Museum*, London, 1996, pl. 63.



114

A GILT-COPPER ALLOY FIGURE OF PADMAPANI
TIBET, CIRCA 12TH CENTURY

Himalayan Art Resources item no. 13808

西藏 約十二世紀 銅合金鑲金蓮華手觀音立像
HAR編號13808

Height 9¼ in., 23.5 cm

\$ 20,000-30,000**PROVENANCE**

Acquired in New York, in the early 1990s.

來源

得於紐約, 1990年代初

The treatment of the crown, jewelry and garments on this unusual early Tibetan gilt sculpture closely relates to a figure of Maitreya of similar size, illustrated in Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl. 109F.





PROPERTY OF A LADY

**A THANGKA DEPICTING A MANDALA OF VAJRAVARAHI WITH TAKLUNG KAGYÜ LINEAGE
TIBET, LATE 12TH / EARLY 13TH CENTURY**

distemper on cloth

Himalayan Art Resources item no. 77206

西藏 十二世紀末 / 十三世紀初 金剛亥母曼荼羅及達隆噶舉傳承唐卡

設色布本

HAR編號77206

Height 17 $\frac{1}{8}$ in., 43.5 cm; Width 13 $\frac{3}{4}$ in., 35.3 cm

€ \$ 350,000-550,000

PROVENANCE

Collection of Lionel (1943-2017) and Danielle Fournier.
Christie's Paris, 12th December 2018, lot 13.

來源

Lionel (1943-2017) 及 Danielle Fournier 伉儷收藏
巴黎佳士得2018年12月12日，編號13

EXHIBITED

*Art ésotérique de l'Himâlaya: Catalogue de la donation
Lionel Fournier*, Musée Guimet, Paris, 1990, p. 173, pl. C.

展覽

《Art ésotérique de l'Himâlaya: Catalogue de la donation
Lionel Fournier》，吉美博物館，巴黎，1990年，頁173，
圖版C

LITERATURE

Mirror of the Buddha: Early Portraits from Tibet, Rubin
Museum of Art, New York, 2011, p. 111, fig 4.4.

Jane Casey, *Taklung Painting: A Study in Chronology*,
Serindia Publications (forthcoming).

出版

《Mirror of the Buddha: Early Portraits from Tibet》，魯賓藝
術博物館，紐約，2011年，頁111，圖4.4

簡・凱西，《Taklung Painting: A Study in Chronology》
(即將出版)



This early Tibetan painting depicts the mandala of the goddess Vajravarahi, Adamantine Sow, the consort of Chakrasamvara. Naked but with human bone jewelry, a garland of severed heads and a fluttering scarf, she dances on a recumbent nude male figure before an aureole of fire denoting pristine awareness. The goddess holds a *kartrika* flaying knife, *kapala* skull bowl and *khatvanga* staff, ritual implements signifying steps and actions on the path to awareness. Vajravarahi personifies triumph over ignorance, which is represented by the trampled figure and the blue sow's face. The goddess appears at the center of two intersecting triangles representing the union of male and female energy and the source of all existence, *dharmodaya*; compare the double triangle design on a thirteenth century Tibetan Vajravarahi mandala, published in *Mirror of the Buddha: Early Portraits from Tibet*, Rubin Museum of Art, New York, 2011, p. 110, fig. 4.3. Vajravarahi's six dancing Armor Goddesses are depicted in the apices of the two triangles and are accompanied by four emanations of Vajrayogini standing in *alidha* posture on the outer edges of the triangles above and below. Samvara stands in the *alidha* posture within the mandala circle to the right of Vajravarahi, with Heruka dancing to the left.

The mandala is surrounded and supported by a circular multicolored lotus flower, protected by a ring of *vajra* and bordered by a circle of multicolored flames. Rivers divide the eight charnel grounds depicted around the edge of the mandala. The cemetery scenes include mounted Brahmanical planetary deities, fire offerings, serpent-bodied *naga*, *dakini* consorts and Indian *mahasiddha*, including Luipa—a disseminator of the Chakrasamvara teaching—seated in the right-hand section of the central cemetery scene above and holding the gut of a fish, his sustenance of choice. The Kagyü lineage featured in the upper register of the painting depicts the blue primordial Buddha Vajradhara at the left, the Indian *mahasiddhas* Tilopa (fl. late tenth to early eleventh centuries) and Naropa (956-1040), the Tibetan teacher Marpa (1012-1096) and his student Milarepa (1040-1123), the Tibetan masters Gampopa (1079-1153), Phagmotrupa (1110-1170) and Taklung Thanpa Chenpo (1142-1210), also known as Tashipel, who

金剛亥母乃勝樂金剛明妃，本幅西藏早期曼荼羅，描繪其赤身佩戴人骨璽，垂掛人首串成的鬘飾，兩側天衣飄揚，腳踏倒臥的裸身男子，身後烈焰熊熊，象徵正覺。佛母右手執鉞刀，左手持嘎巴拉盤，臂彎倚金剛杵天杖，代表通往覺悟之途上的修行；腳踏人墊起舞，臉側現藍色牝豬頭顱，寓意調伏愚痴無明；居於兩個對倒交疊的三角形正中，三角形分別代表男女陰陽之力，兩者會合代表男女結合，組成「生法宮」，即一切法與能量之源。比一例西藏十三世紀金剛亥母曼荼羅，亦繪「生法宮」，載於David P. Jackson，《Mirror of the Buddha: Early Portraits from Tibet》，紐約，2011年，頁110，圖4.3。金剛亥母身周六角內各繪一女神，六角上下描繪四位化身，右方為三跋羅，雙足以右伸左屈之姿而立，左方為正在舞蹈的黑魯嘎。

曼荼羅的圓環部分由內至外依次為雜色蓮花、金剛杵及雜色火焰，再往外是八大寒林。寒林被河流分隔，當中畫有騎著護法靈獸的星宿神、火供儀式、蛇神那伽、空行母及大成就者，例如坐在正上方寒林右側的，是廣傳勝樂金剛法要的藏傳佛教八四大成就者之首——「食魚內臟者」盧伊巴。曼荼羅頂部列出噶舉派傳承，最左邊是佛身深藍的金剛總持，隨後是帝洛巴尊者（活躍於十世紀末至十一世紀初）、那洛巴（956-1040）、西藏大譯師馬爾巴（1012-1096）及其弟子密勒日巴（1040-1123）、西藏大師岡波巴（1079-1153）、帕木竹巴（1110-1170）和達隆塘巴札西佩（1142-1210）。其中，達隆塘巴札西佩在1180年建立達隆寺。曼荼羅底部繪勝樂金剛五身，並各自擁抱明妃金剛亥母。左下角繪供養人，他雙腿交疊盤坐，雙掌合攏施合十印，身旁的供桌擺放佛經和小佛塔，底座飾一對交叉紅犍牛毛拂塵。供養人可能是已成為達隆寺住持的達隆塘



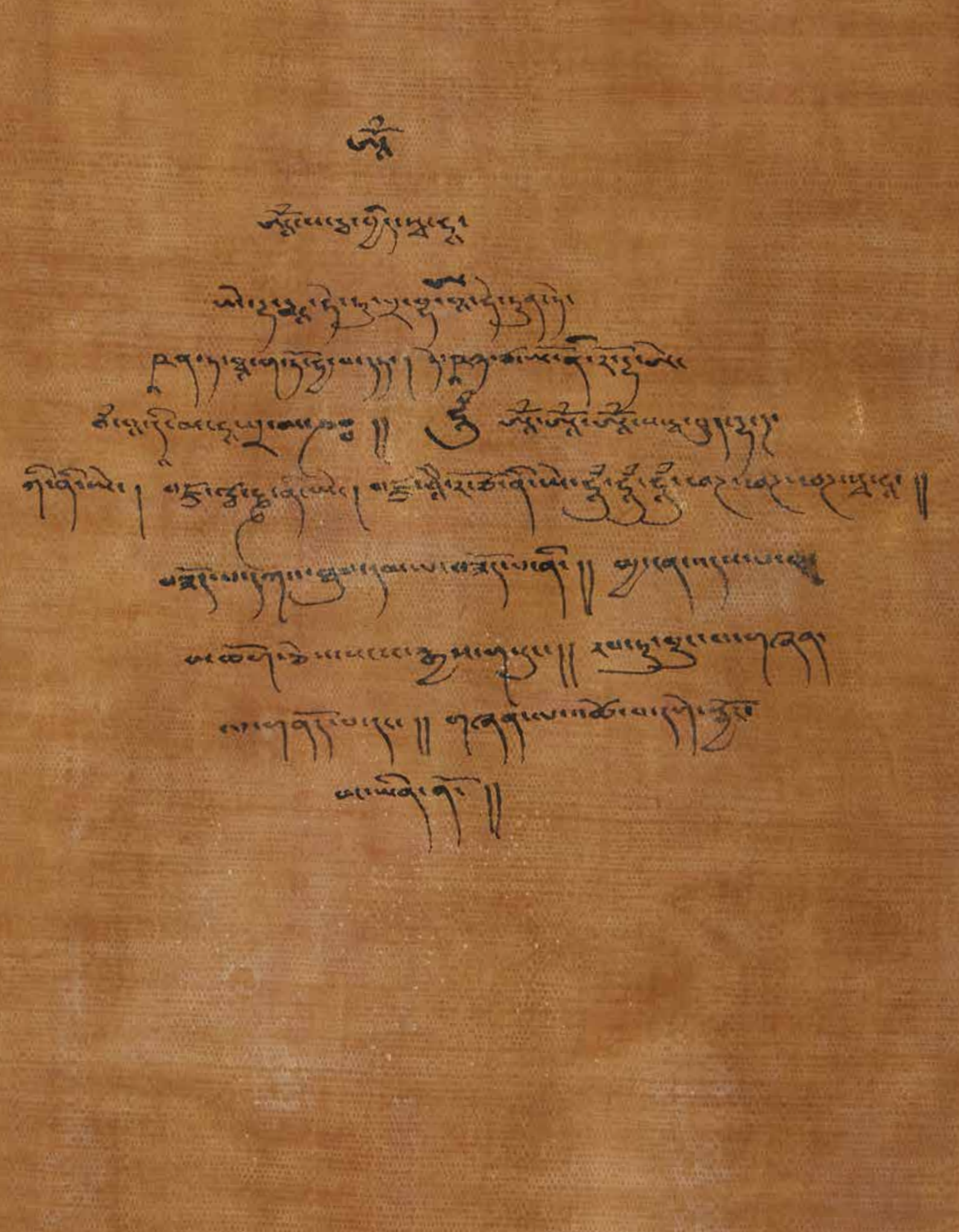
founded Taklung monastery in 1180. Five manifestations of Chakrasamvara in union with his consort Vajravarahi appear in the lower register. A patron is seated in obeisance at the left corner with legs folded and hands held together in *anjali mudra*, with an adjacent offering stand supporting a sutra and stupa and with crossed red yak tail fly whisks at its base. The patron was likely a disciple of Tashipel, the last hierarch depicted in the upper register. The mandala was probably painted during Tashipel's tenure at Taklung (1180-1210), thus dating the work to the late twelfth or early thirteenth century: compare the style of the dancing goddesses and the figures in *alidha* posture on a work depicting Tashipel's footprints and painted during his tenure, illustrated in Gilles Béguin, *Art ésotérique de l'Himâlaya: Catalogue de la donation Lionel Fournier*, Paris, 1990, pl. 2.

The composition and style of the mandala conforms to the classic iconography of early Tibetan paintings that interpret eastern Indian Pala period (8th-12th century) traditions. Compare the arched throne back behind the patron and the tall ritual offering stand with sutra, stupa and crossed fly whisks on the renowned Pala-style Green Tara painting in the John and Berthe Ford Collection and exhibited in *Sacred Visions: Early Paintings from Central Tibet*, The Metropolitan Museum of Art, New York, 1999, cat. no. 3. The form of the cushion behind the patron is derived from those seen on eastern Indian manuscript illuminations: compare the lobed back with side projections behind monks depicted on a circa 1114 Pala manuscript, published in Jinah Kim, *Receptacle of the Sacred: Illustrated Manuscripts and the Buddhist book cult in South Asia*, Berkeley, 2013, pl. 4-2. Like the majority of early Tibetan paintings inspired by Pala traditions, the margins of the mandala realm and the borders of the upper and lower registers are painted with alternating-colored jewels. The verso is inscribed in cursive Tibetan script, *u-me*, with mantras and verses of Buddhist creed: for a full translation and interpretation, see Jeff Watt, Himalayan Art Resources item no. 77206.

巴札西佩的弟子。這幅曼荼羅繪製的年代可能正值札西佩主持達隆寺時期（1180-1210），故斷代十二世紀末 / 十三世紀初。可比一例，扎西佩足印圖，其任期所繪，之上刻畫女神舞姿及弓步站姿與本品極為相近，圖載於Gilles Béguin，《Art ésotérique de l'Himâlaya: Catalogue de la donation Lionel Fournier》，巴黎，1990年，圖版2。

此曼荼羅的佈局和風格同早期西藏繪畫中所承的東印度帕拉王朝（八世紀至十二世紀）傳統一脈相承。參考 John 與 Berthe Ford 伉儷收藏的一幅帕拉王朝風格綠度母，畫中供養人身後的弧形座背、高腳供桌上的佛經、小佛塔和交叉拂塵等元素都

出現在此曼荼羅中，曾展於《Sacred Visions: Early Paintings from Central Tibet》，大都會藝術博物館，紐約，1999年，編號3。供養人身後的座背形狀亦可見於東印度手抄本的插圖：對照約公元1114年的帕拉王朝手抄本，書中僧人身後的座背亦呈葉瓣形，兩側凸出，載於金珍我教授著《Receptacle of the Sacred: Illustrated Manuscripts and the Buddhist book cult in South Asia》，伯克利，2013年，圖4-2。早期西藏佛教繪畫的風格被受帕拉王朝的影響，很多曼荼羅四邊都畫滿彩色珠寶，本品便是典例。曼荼羅背面以無頭體藏文寫有曼怛羅和偈語，完整版的英文翻譯及解析可參見傑夫·瓦特，HAR編號77206。





116

**A COPPER ALLOY FIGURE OF VAJRASATTVA
KASHMIR, 10TH / 11TH CENTURY**

Himalayan Art Resources item no. 13809

克什米爾 十 / 十一世紀 銅合金金剛薩埵坐像
HAR編號13809

Height 5¾ in., 14.5 cm

\$ 35,000-45,000

PROVENANCE

Acquired in New York, 3rd April 1991.

來源

得於紐約，1991年4月3日

Vajrasattva is identified by the diamond scepter (*vajra*) in his raised right hand. The popular deity is associated with purification rites in Tibetan Buddhist practice. For another closely related copper alloy sculpture, created by Kashmir schools in Kashmir / West Tibet, with the same treatment of the base, lotus throne, crown and *mandorla*, see a figure of Manjushri preserved in the Potala Palace, Lhasa, illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, vol II, Hong Kong, 2001, pl. 50E.





117

**AN IRON AND COPPER ALLOY VAJRA
TIBET, 12TH / 13TH CENTURY**

Himalayan Art Resources item no. 13810

西藏 十二 / 十三世紀 銅鐵合金金剛杵
HAR編號13810

Length 8⅞ in., 20.6 cm

⌘ \$ 15,000-20,000

PROVENANCE

New Jersey Private Collection.

來源

新澤西私人收藏





118

**A GILT-BRONZE FIGURE OF MAHASTHAMAPRAPTA
TANG DYNASTY**

唐 銅鎏金大勢至菩薩立像

Height 7⅞ in., 18.2 cm

€ \$ 250,000-300,000

PROVENANCE

M. Bing, Paris, 6th October 1909.

來源

M. Bing，巴黎，1909年10月6日





Elegantly attired as an early Indian prince, the bodhisattva stands in *abhanga* with one hip swaying slightly to the left on an octagonal double-lotus base. The figure’s highly recognizable *contrapposto* stance became especially popular during the reign of Emperor Xuanzong (712-756). The slight asymmetry of the cascading drapery and jewelry imparts the possibility of movement, imbuing the figure with a graceful demeanor. The deity’s slim features, sumptuous adornment, and gently curved posture are characteristic of Tang dynasty sculpture. This period witnessed the development of a more naturalistic, graceful style inspired by Indian sculpture, in which deities took on a more relatable and benevolent appearance.

The present figure of Mahasthamaprapta can be identified by the jar at the center of the tall chignon, which symbolizes wisdom. Mahasthamaprapta translates to ‘arrival of great strength’, and is the bodhisattva of the power of wisdom. In Chinese, he is known as Dashizhi. In Pure Land Buddhism, he is often depicted in a triad with Avalokiteshvara and Amitabha, with the two bodhisattvas flanking the Buddha. In this trinity, Avalokiteshvara enacts Amitabha’s compassion while Mahasthamaprapta brings humanity to the power of Amitabha’s wisdom.

Tang dynasty gilt-bronze figures of Mahasthamaprapta are rare. In Chinese art, the bodhisattva often resembles Avalokiteshvara. For stylistically similar gilt-bronze figures, compare a figure of eleven-headed Avalokiteshvara formerly in the collection of Sakamoto Gorō, sold in our Hong Kong rooms, 5th October 2016, lot 3218; and a larger figure of Avalokiteshvara in the collection of the Harvard Art Museums, Cambridge, illustrated in Angela Falco Howard et al., *Chinese Sculpture*, New Haven & London, 2006, pl. 3.118. Another figure of a bodhisattva, with related elliptical folds of drapery to the lower body, was sold in these rooms, 18th-19th March 2014, lot 175. A stylistically comparable gray limestone figure of Avalokiteshvara Padmapani from the David-Weill Collection is illustrated in Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, London, 1925, pl. 413A.

For Tang dynasty depictions of Mahasthamaprapta in other media, compare a gray limestone figure, conceived as a pair with Avalokiteshvara, formerly in the collection of Grenville L. Winthrop, illustrated in Sirén, *op. cit.*, pl. 372, and later sold at Christie’s New York, 14th September 2018, lots 1123 and 1124. See also a mid- to late 7th century stele with the two bodhisattvas in the collection of the Metropolitan Museum of Art, New York (accession no. 30.122). Finally, compare a Sui dynasty gilt-bronze figure of Mahasthamaprapta in the Tokyo National Museum, Tokyo (accession no. TC652).

唐代銅鑲金大勢至菩薩像稀見無多。縱覽漢傳造像藝術，菩薩形象多似觀世音。可比數尊銅鑲金像，風格相近，如十一面觀音像一例，坂本五郎舊藏，售於香港蘇富比2016年10月5日，編號3218；及一尊觀音像，尺寸較大，哈佛藝術博物館藏，劍橋，錄Angela Falco Howard等，《Chinese Sculpture》，紐黑文及倫敦，2006年，圖3.118。另一尊菩薩像，下身衣褶相類，售於紐約蘇富比2014年3月18至19日，編號175。亦可比石灰岩雕蓮華手觀音像一尊，David-Weill寶蓄，錄喜龍仁，《Chinese

Sculpture from the Fifth to the Fourteenth Century》，倫敦，1925年，圖版413A。

Winthrop舊藏，錄喜龍仁前述出處，圖版372，後售於紐約佳士得2018年9月14日，編號1123及1124。另比一七世紀中葉經幢台，塑觀音、勢至二菩薩，大都會藝術博物館藏，紐約（編號30.122）。再比一隋代銅鑲金大勢至菩薩像，東京國立博物館藏（編號TC652）。



119

**A GILT-BRONZE FIGURE OF BUDDHA
KOREA, UNIFIED SILLA DYNASTY, CIRCA 8TH CENTURY**

朝鮮 統一新羅時代 約八世紀 銅鑲金佛立像

Height 10⅜ in., 26 cm

\$ 100,000-150,000

PROVENANCE

J.J Lally & Co., New York, 1992.

來源

藍理捷，紐約，1992年

The Unified Silla period was the pinnacle of production of Buddhist sculpture, with numerous images created for private worship after Buddhism became the official religion in the 6th century. It is rare though to find a gilt-bronze sculpture of the Buddha of this large size. See a closely related but smaller (14 cm high) standing sculpture in the Metropolitan Museum of Art, New York (accession no. 12.37.136), lacking its base, illustrated in Judith G. Smith and Elizabeth Hammer, *The Arts of Korea: A Resource for Educators*, New York, 2001, pl. 5. It shares the same *mudra*, symbolizing the dispelling of fear and the granting of wishes as well as the similar treatment of the contemplative expression and cascading folds on the drapery.

Another closely related but smaller gilt-bronze figure of Buddha from the United Silla Period was sold at Christie's New York, 14th September 2017, lot 835, from the collection of Goto Shinshudo.



120

**A SILVER-INLAID GILT-COPPER ALLOY FIGURE OF MANJUSHRI
TIBET, 15TH CENTURY**

Himalayan Art Resources item no. 13811

西藏 十五世紀 銅合金鑲金錯銀嵌寶文殊菩薩坐像
HAR編號13811

Height 5 in., 12.7 cm

⊖ \$ 15,000-20,000

PROVENANCE

Galerie Peter Hardt, Radevormwald, May 2018.

來源

Galerie Peter Hardt，拉德福姆瓦爾德，2018年5月





121

PROPERTY FROM A RHODE ISLAND COLLECTION

**A THANGKA DEPICTING THE 7TH KARMAPA, CHODRAK GYATSO
TIBET, 17TH CENTURY**

distemper on cloth

Himalayan Art Resources item no. 13729

西藏 十七世紀 七世噶瑪巴確札嘉措唐卡

設色布本

HAR編號13729

Height 24½ in., 62.2 cm; Width 15½ in., 39.4 cm

\$ 20,000-30,000**PROVENANCE**

Acquired in India, circa the 1960s, and thence by descent.

來源

得於印度，約1960年代，此後家族傳承

The present *thangka* is painted in a style ultimately derived from early Ming dynasty (1368-1644) imperial works depicting *luohan*, where an *arhat* would be depicted wearing finely patterned silk robes and seated in landscape beneath a gnarled tree: compare an example depicting Chudapanthaka, mark and period of Yongle, sold in these rooms, 21st September 2017, lot 33 (HAR 12540). There is a stylistic resemblance to paintings attributed by David Jackson to Khyentse Chenmo of Gonkar (active mid to late fifteenth century) or his successors: details including the semi-transparent halo encircling Dondrup Ozer in the upper right, revealing background detail; rock formations and foliage; and finely executed Chinese Ming style textile designs are seen in the Three Great Adepts *thangka* in the Rubin Museum of Art, see David P. Jackson, *A Revolutionary Artist of Tibet: Khyentse Chenmo of Gongkar*, New York, 2016, p. 56, fig. 2.12 (HAR 65349). The present rare and finely executed portrait of Chodrag Gyatso (1454-1506) and lineage commemorates these earlier styles and dates to around the first half of the seventeenth century.

The *thangka* depicts the hierarch with hands in *dharmachakra mudra*, wearing red and saffron robes and the black hat of the Karma Kagyu lineage, seated on cushions set on a tiered pedestal draped with a blue bordered dragon motif textile, an altar table before with offerings. There is a blue and a green dragon writhing around the uprights of the jeweled throne back, all set in flower-filled landscape with a gnarled fruiting lychee tree to the left and mountains above, Jampal Gyatso with a rosary in hand and seated amid clouds to the upper left, Dondrup Ozer to the right, Tsultrim Pal Zangpo below with foreign pilgrims bringing gifts, and the eighth Karmapa Mikyo Dorje (1507-1554) seated in the lower right.





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**A TURQUOISE-INLAID GILT-COPPER ALLOY FIGURE OF VIRUPA
TIBET, 15TH CENTURY**

Himalayan Art Resources item no. 13812

西藏 十五世紀 銅合金鑲金嵌寶毘魯巴尊者像
HAR編號13812

Height 2½ in., 6.2 cm

€ \$ 80,000-120,000

PROVENANCE

German Private Collection.

來源

德國私人收藏

The Indian mahasiddha Virupa (fl. 9th century) was a monk at the renowned eastern Indian monastery of Somapuri, before being ejected for misbehavior and becoming a wandering ascetic and performer of miracles. The raised right finger indicates an episode while drinking at an inn. When the barmaid asked for payment he pledged her the sun, and by pointing at it he stopped its motion and continued drinking. This finely cast miniature sculpture of the mahasiddha would have been the personal meditation image of a Tibetan devotee, possibly a Sakya order adherent.



MAHAKALA: IMPERIAL PROTECTOR
OF THE ZHENGDE REIGN

吉佑天承：明正德銅鎏金大黑天像



123



**A LARGE INSCRIBED GILT-BRONZE FIGURE OF PANJARNATA MAHAKALA
MING DYNASTY, DATED ZHENGDE *JIA XU* YEAR, CORRESPONDING TO 1514**

the top of the base incised with a horizontal fifteen-character inscription reading *Daming Zhengde jiaxu nian yumajian taijian wuliang zao*

Himalayan Art Resources item no. 13813

明正德甲戌年 (1514年) 銅鑲金寶帳大黑天像

銘文：

大明正德甲戌年御馬監太監吳亮造

HAR編號13813

Height 12 in., 30.7 cm

€ \$ 1,200,000-1,500,000

PROVENANCE

French Private Collection.

來源

法國私人收藏





This large and powerfully cast sculpture is extremely rare and appears to be one of only two surviving Zhengde-dated Buddhist sculptures. In its powerful depiction of the ferocious Dharma protector Mahakala, and significance of the dated inscription, it encapsulates the importance of Tibetan Buddhism at the court of the Zhengde Emperor (r. 1505-1521), who was himself a keen practitioner. Panjarnata Mahakala, the ferocious protector of the Buddha's teachings and wrathful emanation of Avalokiteshvara, is depicted standing with knees bent on the outstretched body of a crowned deity above a double-lotus throne, holding a *kartrika* and *kapala* and opulently attired in luxuriant jewelry consisting of a skull crown of five leaves joined by strings of pearls with coiled snake earrings, bracelets and arm bands.

The inscription on the top of the base can be translated as:

'Commissioned by the Eunuch Wu Liang, custodian of the Imperial stables in the *jiaxu* year of the Zhengde period'.

As a custodian of the *yumajian* (Imperial horses), Wu Liang was in effect a manager of all financial matters relating to military affairs at the Imperial court, clearly a high-ranking role. Only one other Zhengde-dated gilt figure is recorded, an image of the Buddha's disciple Ananda in the Asian Art Museum, San Francisco (accession no. B70S8), illustrated in *Faith and Empire: Art and Politics in Tibetan Buddhism*, New York, 2019, fig. 6.12. Its inscription states that it was commissioned by the Eunuch Jiao Ning, another custodian of the Imperial stables in the same year 1514.

Although the Zhengde Emperor was known as a fervent practitioner of Tibetan Buddhism who learned the language and styled himself as a reincarnation of the Seventh Karmapa, no Zhengde-reign marked images are recorded. In contrast to the Yongle and Xuande reigns, there was no large-scale production of gilt images created for use at court or as gifts to high-ranking Tibetan lamas, so it may be that only the highest ranking eunuchs at the court had the resources and wealth to commission what would have been expensive devotional figures, possibly as gifts for the emperor. The choice of Mahakala as the subject matter of this commission is significant, demonstrating the extent to which even in the Zhengde period, Mahakala retained an important role as a protector deity for the military and was revered at the imperial court.

Panjaranata Mahakala is the protector for the Shri Hevajra cycle of Tantras. The iconography and rituals are found in the 18th chapter of the Vajra Panjara Tantra (canopy, or pavilion), a Sanskrit text from India, and an exclusive 'explanatory tantra' to the Hevajra Tantra itself. It is from the name of this tantra

此尊銅鑲金大黑天像殊罕難求，正德朝佛造像傳世僅兩尊，此為其一。鑄像碩麗，塑佛教護法寶帳大黑天，即觀世音菩薩忿怒相化現。

底座上鑄有銘文「大明正德甲戌年（1514年）御馬監太監吳亮造」。

吳亮司職御馬監，於內廷掌管戎事相關財務，官高職重。除此尊之外，僅有一例正德朝鑲金造像見載。為佛祖大弟子阿難尊者像，舊金山亞洲藝術博物館（編號B70S8）寶蓄，錄於《Art and Politics in

Tibetan Buddhism》，魯賓藝術博物館，紐約，2019年，圖6.12；據銘文，該例為御馬監太監焦寧1514年所造。

正德皇帝奉密宗、習藏語，自封七世噶瑪巴轉世，然無正德款造像見載。與永、宣二朝不同，正德朝不曾大量造鑲金像以供奉宮廷或賞資西藏喇嘛，或可推知，唯有宮中高官階太監方可耗此資財塑造法像，或進獻天子，故而存例寥寥。選大黑天以造成像亦有深意，因大黑天護衛戎馬，於正德年間備受皇室尊崇。

that this specific form of Mahakala is known. ‘Vajra Panjara’ means the *vajra* enclosure, egg-shaped, created from vajra scepters large and small, completely surrounding a Tantric Buddhist mandala. The name of the Tantra is Vajra Panjara and the name of the form of Mahakala taught in this Tantra is also Vajra Panjara. Mahakala was adopted as the protector of the Mongol Empire and credited with assisting military expansion. Mahakala ritual specialists at the court were tasked with dedicating temples and images to Mahakala across the empire. A limestone sculpture of Mahakala given to the Musée Guimet, Paris, by Lionel Fournier, dated 1292, is illustrated in *Faith and Empire: Art and Politics in Tibetan Buddhism*, New York, 2019, fig. 1.8, where the authors expound that the inscription indicates that it was commissioned by the Tibetan monk Damopa (1230-1303). Damopa was Khubilai Khan’s primary ritual Mahakala specialist, who was himself credited with achieving victories for the Yuan court through the summoning of Mahakala’s protective powers. This fusion of religion and rulership was fundamental to the Yuan court.

Mahakala continued to be held in great esteem with the emergence of the Ming dynasty. During the Yongle and Xuande reigns, there were numerous missions from China to Tibet, with gifts including reign-marked Buddhist sculptures. A small number of reign-marked images of Mahakala is recorded, including a Yongle example preserved in the Potala Palace, Lhasa, Tibet, illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, pl. XX-3. A large Xuande-reign marked gilt-bronze figure of Mahakala, sold at Christie’s London, 19th June 1973, lot 148, is illustrated in Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl. 149B. By the Zhengtong period, only three diplomatic missions were recorded, and decreased in number afterwards. No Zhengde-dated bronzes are recorded in Tibet. However, an unmarked gilt-bronze image of Yamaraja preserved in the Potala Palace, illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, pls 362A and 362B, appears to be contemporaneous to the current sculpture. The articulation of the lotus base, jewelry and billowing scarf is extremely close, suggesting there were still statues that found their way from Beijing to Tibet.

For a smaller Tibetan gilt-bronze figure of Mahakala that could have been a prototype for the current sculpture, see an iconographically identical example created in the 15th century and presented to the Qianlong Emperor in 1756, illustrated in *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, vol. 60, Hong Kong, 2003, pl. 172. A closely related but smaller gilt-copper alloy figure of Panjarnata Mahakala of near identical form, sharing similar precision in the treatment of the crown, face and jewelry, with the same treatment of the scarves, sold in these rooms, 20th September 2002, lot 63, and again at Christie’s Hong Kong, 28th May 2019, lot 2707.

各記載中，大黑天像帶年款者為數不多，如一永樂例，藏布達拉宮，西藏，錄烏爾裡希·馮·施羅德，《Buddhist Sculptures in Tibet》，卷二，香港，2001年，頁1239，圖XX-3；及一宣德年款鎏金銅大黑天像，售於倫敦佳士得1973年6月19日，編號148，錄烏爾裡希·馮·施羅德，《Indo-Tibetan Bronzes》，香港，1981年，圖版149B；正統一朝僅記有三次漢藏交流，而後造像數量減少。西藏無正德年製金銅造像見載，然有一尊無款鎏金銅閻魔羅闍像，藏布達拉宮，錄烏爾裡希·馮·施羅德《Buddhist Sculptures in Tibet》，卷二，香港，2001

年，圖版362A、362B，似與此尊出自同時代，蓮座、瓔珞及飄帶樣式皆相差無幾，可證仍有法像造於北京、供於西藏。

比一西藏造鎏金銅大黑天像，尺寸較小，或為此尊雛形，形態別無二致，十五世紀造，1756年進獻乾隆，錄《故宮博物院藏文物珍品全集·藏傳佛教造像》，香港，2003年，圖版172。另比一鎏金銅合金寶帳大黑天像，尺寸亦小，形態一致，寶冠、開臉、瓔珞大同小異，飄帶如出一轍，曾先後售於紐約蘇富比2002年9月20日，編號63，及香港佳士得2019年5月28日，編號2707。





124

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A COPPER ALLOY FIGURE OF AKSHOBYA BUDDHA
TIBET, 14TH CENTURY**

Himalayan Art Resources item no. 13814

西藏 十四世紀 銅合金嵌寶阿闍佛坐像
HAR編號13814

Height 7¾ in., 19.8 cm

\$ 4,000-6,000



125

**A GILT-COPPER ALLOY THRONE
TIBET, 14TH CENTURY**

together with a silver alloy figure of Shakyamuni Buddha, Qing dynasty

Himalayan Art Resources item no. 13815

西藏 十四世紀 銅合金鑲金嵌寶座
及 清 銀合金釋迦牟尼佛坐像
HAR編號13815

Height 6¼ in., 15.8 cm

€ \$ 8,000-12,000



PROVENANCE

Benny Rustenberg, Hong Kong, 2006.

來源

Benny Rustenberg, 香港, 2006年

126



**A GILT-BRONZE FIGURE OF BUDDHA
TANG DYNASTY**

wood stand (2)

唐 銅鑲金佛坐像

Height 7½ in., 19 cm

€ \$ 60,000-80,000

PROVENANCE

English Private Collection.

來源

英國私人收藏

The Buddha is cast with the right hand in the *abhaya mudra*, a powerful gesture meant to dispel fear. In the Jataka tale of Nalagiri charging Siddhartha, the envious Devadatta plies the white elephant with alcohol and unleashes the beast in Siddhartha's path. The Buddha calms the raging elephant with a solemn raise of his hand in this gesture. This particular *mudra* was often included in depictions of the Buddha from the Northern and Southern to Tang dynasties.

The present figure is notable for its relatively large size. Compare figures illustrated in Saburo Matsubara, *Chinese Buddhist Sculpture: A Study Based on Bronze and Stone Statues other than from Cave Temples*, Tokyo, 1966, pls 266d and 294a. Another example with the drapery cast in a similar manner was exhibited in *Airashiki Hotoke Tachi: Chugoku, Kankoku, Nihon. Higashi Asia no Kondo Butsu / Special Exhibition: Gilt Bronze Buddhist Statues from East Asia*, Yamato Bunkakan, Nara, 1999, cat. no. 34, and sold in these rooms, 21st September 2006, lot 117. A smaller figure, with similarly cast hair whorls and treatment of drapery, was formerly in the collection of Robert H. Ellsworth, and sold at Christie's New York, 20th March 2015, lot 759. See also a gilt-bronze Buddha figure included in *The Crucible of Compassion and Wisdom: Special Exhibition Catalogue of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum*, National Palace Museum, Taipei, 1987, cat. no. 76. A slightly larger example with the face cold-gilded and hair applied with blue pigment is in the Potala Palace Collection, Lhasa (Li ma lha khang inventory no. 953), illustrated in Ulrich von Schroeder, *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, pls 341C-D.





A GILT-BRONZE FIGURE OF KASYAPA LIAO DYNASTY

wood stand (2)

遼 銅鑲金迦葉尊者坐像

Height 9½ in., 24 cm

⊖ \$ 500,000-700,000

PROVENANCE

Michael C. Hughes, New York.

來源

Michael C. Hughes, 紐約

This sensitively cast and brilliantly gilded sculpture appears to be the earliest surviving Chinese representation of a *luohan* in bronze. Other Liao dynasty gilt-bronze figures of this large size are recorded in private and museum collections, primarily of bodhisattvas, but no other *luohan* appears to be published.

For a dried-lacquer figure of a *luohan*, dated 1099, preserved in the Honolulu Academy of Arts, Honolulu, see Marilyn Leidig Gridley, *Chinese Buddhist Sculpture Under The Liao: Free Standing Works In Situ and Selected Examples From Public Collections*, New Delhi, 1993, fig. 97. The close similarity of the depiction of the current gilt-bronze *luohan* and the Honolulu dried-lacquer *luohan*, with their identical seated positions, *mudras*, facial expressions, and even the manner in which the ends of the robe fold out, strongly suggests they were made around the same time. For a stone sculpture of a *luohan* in an identical

此坐像鑲金厚重，刻畫出神。公私收藏中可見尺寸相近之遼代佛像，但多為菩薩，著錄未見有其他羅漢例，可見本尊應為傳世中國羅漢造像先例。

檀香山藝術博物館藏一乾漆羅漢像，紀年西夏晚期永安五年（1099年），見 Marilyn Leidig Gridley, 《Chinese Buddhist Sculpture Under The Liao: Free Standing Works In Situ And Selected Examples From Public Collections》, The International Academy of Indian Culture and Aditya Prakashan, 新德里, 1993

年，圖97。檀香山羅漢例之坐姿、手印、面相、衣褶，皆與本尊極為接近，應屬同代。另有一石雕羅漢，無論坐姿、輪廓、衣褶，均與此類同，宜作對比，見 Oswald Siren, 《Chinese Sculpture from the Fifth to the Fourteenth Century》, 斯德哥爾摩, 1998年，圖版602。材質雖異，三者甚為相似，可推斷年代相約，且以當朝風格為據。

此像杏圓形眼，近似其他遼代銅鑲金佛，例見 Denise Patry Leidy 及 Donna Strahan, 《Wisdom



seated position, with closely related treatment of the facial features and drapery, see Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, Stockholm, 1998, pl. 602. The close similarity of the three figures, though created in various media, suggests they are roughly contemporaneous, based on a popular form at the time.

The almond-shaped eyes of the present figure resemble the eyes of other gilt-bronze figures dated to the Liao period, such as those illustrated in Denise Patry Leidy and Donna Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New Haven, 2010, pls 25 and 26. Compare a Liao gilt-bronze figure of Guanyin cast with similar treatment of the facial features, robes and drapery, but of a smaller size, sold in these rooms, 30th March 2006, lot 276. A large *sancal*-glazed figure of a *luohan* in a similar pose attributed to the Liao dynasty is in the collection of the British Museum, London, and illustrated in *Hai-Wai Yi-Chen: Chinese Art in Overseas Collections, Buddhist Sculpture I*, Taipei, 1998, pls 151 and 152.

A *luohan* is a perfected being, a disciple of Buddha who has attained enlightenment, but chooses to remain engaged in the world, postponing *nirvana*, in order to aid all sentient beings. The distinctive facial features of the present disciple, with his high cheekbones, prominent nose and wrinkled forehead indicate that this *luohan* is elderly, and appears to represent Kasyapa, who was one of Shakyamuni Buddha's ten principal disciples. Kasyapa came from the kingdom of Magadha and by the time he met Buddha, was already well into his eighties. He was a renowned ascetic and had a large following of his own.

In the Chan Buddhist tradition, Kasyapa is considered the first Indian patriarch and Ananda, the second. They are often portrayed together on either side of Buddha. This arrangement is commonly found in caves in China dating from the Northern Wei dynasty (386-535), with Ananda to Buddha's right and Kasyapa to the left, as seen in the Central Binyang Cave at Longmen, illustrated in Angela Falco Howard *et. al.*, *Chinese Sculpture*, New Haven, 2006, pl. 3.39. This standard iconographic arrangement continued through the Sui, Tang, Liao and Song periods, all the way to the Ming dynasty.

The dating of this lot is consistent with the results of a thermoluminescence test, Ciram Sarl., certificate 0310-OA-79R-1, where the age of its last heating is concluded as being circa 1000-1050.

Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》，紐黑文，2010年，編號25及26。另有一例，售於紐約蘇富比2006年3月30日，編號276。亦見一遼代三彩羅漢像，形態相若，藏於大英博物館，載於《海外遺珍·佛像一》，台北，1998年，圖版151及152。

羅漢，為佛陀得道弟子，皆了脫生死，證入涅槃。於壽命未盡前，仍住世間，梵行少欲，戒德清淨，隨緣教化度眾。此羅漢面相獨特，高顴骨，隆鼻，前額皺起，可知其年長，本像或為迦葉佛，是釋迦牟尼十大弟子之一，來自摩揭陀國，見佛祖時，年

已八旬，其少欲知足，常修苦行，受眾人膜拜。禪宗一脈，視迦葉尊者為初祖，阿難尊者繼二祖，二者常侍佛陀兩側，此組合普見於北魏石雕，阿難位右，迦葉居左，例見於龍門石窟賓陽中洞，錄於Angela Falco Howard、李松、巫鴻及楊泓，《中國古代雕塑》，紐黑文，2006年，頁238，圖3.39。此組合方式，後歷經隋、唐、遼、宋，襲至明朝。

此拍品經熱釋光測定，結果與斷代吻合，斷代約1000至1050年（西林檢驗所，測試編號：0310-OA-79R-1）





**A THANGKA DEPICTING A MANDALA OF VAJRAVIDARANA
CENTRAL TIBET, 14TH CENTURY**

distemper on cloth

Himalayan Art Resources item no. 817

藏中 十四世紀 摧破金剛佛母曼荼羅唐卡

設色布本

HAR編號817

€ \$ 250,000-350,000

PROVENANCE

Christie's New York, 17th September 1998, lot 150.
Collection of Donald and Shelley Rubin.

來源

紐約佳士得1998年9月17日，編號150
Donald 及 Shelley Rubin 伉儷收藏

EXHIBITED

Samuel Dorsky Museum of Art, New Paltz, 2013 (on loan).
Fleming Museum of Art, The University of Vermont, Burlington, 2014 (on loan).
Queens Museum, New York, 2014-2015 (on loan).

展覽

賽繆爾・多爾斯基藝術博物館，新帕爾茲，2013年（借展）
弗萊明藝術博物館，佛蒙特大學，伯靈頓，2014年（借展）
皇后博物館，紐約，2014至2015年（借展）

It is rare to find an early painting of this unusual iconography, depicting the mandala of Vajravidarana. Inscribed in blood-red script on the reverse with an extensive inscription, it encapsulates the artistic heritage of Central Tibet in the 14th century.

As revealed in the Tibetan book *Bod rgyud nang bstan lha tshogs chen mo*, the blue-black form of Vajravidarana has 'one face and two hands. In his right hand he brandishes a five-pronged *vajra* and in his left he holds a bell which rests on his hip. His light-colored hair streams upwards. His left leg is held in an outstretched manner. He is adorned with a tiger skin and snakes as his ornaments and he stands in the middle of a blazing sun. He is filled with a non-dualistic (non-discriminating) wisdom and by using his *vajra*-like protective fence and canopy of blazing fire he utterly crushes the power of the four demons – Homage to Vajravidarana.'



The complex and vibrantly painted interior of the current mandala clearly conveys this vision of Vajravidarana. Located at the center of the mandala, Vajravidarana can be seen surrounded by a whirl of flames which fill the entire central section. For comparable iconography on the murals at Gyantse Stupa, Gyantse, commissioned in 1427, see Franco Ricca and Erberto Lo Bue, *The Great Stupa of Gyantse: A Complete Tibetan Pantheon of the Fifteenth Century*, London, 1993, pl. 40.

The style of the flames and the sense of coloring used suggest the work of Newar artisans, who were at the apex of their influence in Tibet in the 14th century. Vajravidarana is clothed in the skin of a white elephant whose head may be seen at his right hip and a tiger skin which covers his mid-section. His ornamented necklace appears to be a decorated snake with pendent jewels and his wristlets and armlets are also snakes. His head is adorned with the five-pointed crown which represents his mastery of the five aspects of wisdom. His hair, which according to the Tibetan text quoted above, should be light-colored, is swept upwards in the heat of the flames and has taken on a fiery red color. The deities which surround Vajravidarana inside the inner squared section are those who are direct emanations of the central deity himself, and their various bodily positions and gestures all have significance for the meditational practice required to 'enter' into the mandala to gain its powers and insights. The four of these deities at the middle of each wall are known as the door guardians (*dvarapala* in Sanskrit, or *sgo srung ba* in Tibetan) and in the ritual meditations on the central deity it is these guardians who question and interrogate the practitioner on their motivation, state of ritual purity, etc. The foliage emanating from the various pots reflects the thangka as a living mandala rather than a static painting.

It is not unusual to find that the pillars of some Nepalese and Tibetan temples stem from a carved pot (*bumpa*), emphasizing the living nature of the building. The richly decorated turrets above the doorways (seen 'flattened out' to give a better perspective) are decorated with a pair of deer at the top, reminiscent of the Deer Park at Sarnath in India, where the Buddha first preached and where he was, in a previous incarnation, one of those very deer. These motifs accentuate that what transpires within the mandala's central sacred space is thoroughly Buddhist.

The upper horizontal row of figures includes, from left to right: two eminent lamas, a white Avalokiteshvara, a yellow Manjushri Namasangiti, Shakyamuni Buddha, Chakrasamvara holding his red consort, Vajradhara, a brown lion-headed *dakini*, a dancing red *vajra*-wielding *dakini* and, at the end, a brown-colored *yogi*—possibly the renowned 11th century Indian Padampa Sangyé who lived and taught in Tibet. The bottom horizontal row of figures, usually associated with protector deities and sponsors, includes an elegantly draped lama, probably the patron of the painting or someone closely linked with the tantric cycle of Vajravidarana, a red-colored yet compassionate-looking Hayagriva with the diminutive horse head in his hair, a yellow Jambhala with his jewel-spitting mongoose, a female *nagini* snake deity protector of wisdom and wealth held by *nagas* underwater, and, at the end, an animal-headed figure in a black-spotted white robe—possibly an astrological deity.

The inscription on the reverse reads:

All those things which arise come from causes. The Buddha has taught about those causes. The Great Ascetic (Buddha) has also taught how to make them cease. The highest practice of an ascetic is that of being patient. The Buddha said that patience is the highest nirvana. The monk who brings harm another person or hurts them Such a person is not a true monk.

A 15th century thangka depicting a mandala of Vajravidarana, included in the exhibition *The World of Mandala—Tamashige Tibet Collection*, Okura Museum of Art, Tokyo, 2005, cat. no. 14, was sold in these rooms, 19th March 2014, lot 94.





A GILT-BRONZE FIGURE OF MAITREYA YUAN DYNASTY

Himalayan Art Resources item no. 13821

元 銅鑲金彌勒菩薩像
HAR編號13821

Height 6¾ in., 17.2 cm

€ \$ 150,000-200,000

PROVENANCE

Eskenazi Ltd., London, 2007.

來源

埃斯卡納齊，倫敦，2007年

LITERATURE

Hajni Elias and Giuseppe Eskenazi, *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, pl. 98.

出版

薛好佩及埃斯卡納齊，《中國藝術品經眼錄：埃斯卡納齊的回憶》，倫敦，2012年，圖版98

This finely cast and rare gilded image of Maitreya depicts the Buddha of the Future seated on a throne with legs pendent in *bhadrasana*, depicted preaching and fulfilling his teaching duties in the Tushita heaven. Under the Mongol Yuan dynasty, there was a reinvigoration of Buddhism, and Tibetan Buddhism became increasingly influential. The material appeal of Tantric Buddhism is encapsulated in this image of Maitreya.

For a larger Yuan dynasty gilt-copper alloy figure of Maitreya in the same seated posture, see one exhibited in *Buddha: Radiant Awakening*, Art Gallery of New South Wales, Sydney, 2003, cat. no. 121. It differs from the current sculpture in that Maitreya is adorned with a crown and elaborate jewelry.

A Tibetan provenance for this sculpture during the Yuan dynasty is more likely than a Chinese one. Maitreya is more commonly found in Tibet depicted in this manner, seated on a throne with legs pendant in *bhadrasana*. The majority of Tibetan images of Maitreya in this form are adorned with crown and jewelry and hands in *dharmachakramudra*, indicating bodhisattva status. For an earlier copper alloy figure of Maitreya preserved in Tibet, see the example in Khra'brug monastery, Yarlung Valley, with engraved patterns on the robe, illustrated by Ulrich von Schroeder, *Buddhist Sculptures in Tibet: Tibet and China*, vol. II, Hong Kong, 2001, pl. 300A, where he assigns the figure to the 12th/13th century of the Tibetan Monastic Period. See also a Tang dynasty figure of Maitreya with closely related iconography in the Potala Palace, Lhasa, illustrated *ibid.*, pl. 341A.





**A BRONZE FIGURE OF ASCETIC SHAKYAMUNI BUDDHA
YUAN / MING DYNASTY**

wood stand (2)

元 / 明 銅苦行釋迦牟尼坐像

本拍品經牛津熱釋光檢測編號C119p28，結果與其斷代相符

Height 6¾ in., 17.2 cm

€ \$ 40,000-60,000

PROVENANCE

Moreau Gobard, Paris.

來源

Moreau Gobard, 巴黎

This figure depicts Shakyamuni practicing extreme asceticism in the wilderness during his search for enlightenment. During this time, he realized that such self-punishment was ultimately futile, and he eventually attained enlightenment through meditation and the Middle Path of balance and moderation.

This representation of the Buddha became especially popular in China during the Yuan dynasty and continued into the Ming and Qing periods. Such representations were associated with the Chan school of Buddhism, which encouraged more individualistic paths to enlightenment. However, Sherman Lee and Wai-kam Ho note in *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, Cleveland Museum of Art, Cleveland, 1968, p. 124, that 'the prototype could be traced back at least to Kuan-hsiu's *Sixteen Arhats* of the Five Dynasties period, or Buddhist paintings of the ninth and tenth centuries showing hermits and the familiar figure of Vasu in Tun-huang and Central Asia'.

A very similar figure from the Warren Cox Collection, attributed to the Ming dynasty, is included in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Tokyo, 1967, pl. 122. A gilt-bronze Ming dynasty figure is illustrated in *Jintong foxiang* [Gilt-bronze Buddhist Sculptures], Beijing, 1998, pl. 17. Another closely related example, attributed to the Yuan period, was formerly in the Water, Pine, and Stone Retreat Collection and sold in our Hong Kong rooms, 4th April 2012, lot 164. Compare also a lacquered gilt-bronze figure with a patterned robe from the collection of Mrs Walter Sedgwick, included in the Oriental Ceramic Society exhibition *The Arts of the Ming Dynasty*, London, 1957, cat. no. 292, and sold in our London rooms, 2nd July 1968, lot 37.

For stylistically similar examples in other media from the Yuan dynasty, compare a gilt-lacquer wood figure in the Detroit Institute of Arts, Detroit (accession no. 29.172), and another wood figure in the Birmingham Museum of Art, Birmingham (accession no. 1979.316), illustrated in John H. Seto, *Handbook of the Oriental Collection: The Birmingham Museum of Art*, Birmingham, 1988, pl. 64. See also the large and impressive gilt-bronze ascetic Shakyamuni in the Cleveland Museum of Art, Cleveland (accession no. 1966.116).

The dating of this lot is consistent with the results of a thermoluminescence test, Oxford Authentication Ltd., sample no. C119p28.



131

AN EMBROIDERED SILK THANGKA DEPICTING SHAKYAMUNI BUDDHA QING DYNASTY, KANGXI PERIOD

Himalayan Art Resources item no. 13817

清康熙 刺繡釋迦牟尼佛唐卡
HAR編號13817

Height 17 $\frac{7}{8}$ in., 45.5 cm; Width 13 $\frac{3}{8}$ in., 34.3 cm

€ \$ 30,000-40,000

Exquisitely embroidered in satin stitch on a light green ground, the present thangka depicts Shakyamuni Buddha, seated in *dhyanasana* on a lotus throne, emitting rays of light in the form of fine gold couched threads, surrounded by wreaths of flowers. Above him are Manjushri and Tsongkhapa, with Hayagriva and Mahakala below, also supported on lotus thrones.

This thangka was likely based on a painted Tibetan thangka, and reflects the development of the uniquely Tibeto-Chinese style that arose out of the Qing emperors' patronage of Tibetan Buddhism. Following the Chinese tradition of creating embroidered and *kesi* versions of scroll paintings, painted Tibetan Buddhist images were similarly replicated in luxurious textiles from the Yuan dynasty onwards, and reached new heights during the Qing period. The extraordinary value and the beauty of these lustrous, vibrant textiles made these 'copies' much more valuable than the painted 'originals'.

In comparison to later Qianlong period examples, Kangxi silk embroidered thangka are rare. An early 18th century thangka, depicting Shakyamuni with Tsongkhapa and members of the Geluk school above, is in the collection of the Metropolitan Museum of Art, New York (accession no. 51.129). Another example depicting Ekadashamukha Avalokiteshvara is stylistically related to the present price and was sold in these rooms, 10th September 2019, lot 327. Compare a thangka depicting Manjushri, attributed to the 17th-18th century, also in the collection of the Metropolitan Museum of Art, New York (accession no. 15.95.154). Finally, see a similarly composed portrait of Green Tara, illustrated in *Series of the Gem of Beijing Cultural Relics: Textiles and Embroidery*, Beijing, 2001, pl. 199.





132

**A LARGE GILT-BRONZE FIGURE OF YAMA DHARMARAJA
QING DYNASTY, 17TH / 18TH CENTURY**

Himalayan Art Resources item no. 2138

清十七 / 十八世紀 銅鑲金嵌寶閻摩法王立像
HAR編號2138

Height 12¾ in., 32.5 cm.

€ \$ 120,000-150,000

PROVENANCE

English Private Collection.

來源

英國私人收藏



Yama Dharmaraja is a Tantric Buddhist wisdom deity, protector of the Anuttaryoga Tantra specifically used by those engaged in the practices of the Vajrabhairava Tantra. As one of the three principle religious protectors of the Gelukpa tradition, Yama Dharmaraja was held in high esteem at the Qing court, resulting in the production of large, high-quality gilded images such as the current example, which is intricately cast and embellished with beaded jewelry.

For a Qianlong reign-marked parcel-gilt figure of Yama Dharmaraja from the Qing Court Collection, preserved in the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum: Buddhist Statues of Tibet*, Hong Kong, 2003, pl. 205. See also two smaller gilt-bronze examples, one from the Folker Collection, illustrated in Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pl. 157E, and the other sold in these rooms, 16th March 2016, lot 744.





133

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

**A THANGKA OF EKAVIRA VAJRABHAIRAVA
TIBET, 17TH CENTURY**

distemper on cloth

Himalayan Art Resources item no. 61579

西藏 十七世紀 獨雄大威德金剛黑唐卡

設色布本

HAR編號61579

Height 10¾ in., 27.7 cm; Width 8¾ in., 22.6 cm

€ \$ 15,000-20,000

PROVENANCE

J.A.N. Fine Art, London, late 1980s/early 1990s

來源

J.A.N. Fine Art，倫敦，1980年代末 / 1990年代初

The meditation deity Vajrabhairava is depicted in solitary form, Ekavira, without his consort Vajravetali, with Yama Dharmaraja and Chamundi on a buffalo below, and surrounded by a mounted retinue. The painting is finely executed with gold line and colored highlights on a black ground, *nag thang*, a traditional format for the depiction of Tibetan wrathful deities.





A GILT-BRONZE FIGURE OF NAKULA MING DYNASTY

wood stand (2)

明 銅鑲金靜坐羅漢像

本拍品經牛津熱釋光檢測編號C122c51，結果與其斷代相符

Height 10 in., 25.6 cm

€ \$ 100,000-120,000

PROVENANCE

Collection of C.A. Wagner.

來源

C. A. Wagner 收藏

The mongoose by the present figure's foot confirms its identity as the Fifth Luohan Nakula, whose name translates to 'mongoose bearer'. Nakula was a warrior who converted to Buddhism at the age of 120. As it was unusual for observers to see a strong, muscular fighter meditating, Nakula was nicknamed the 'Meditating Luohan', a term which corresponds closely to his Chinese name 'Jingzuo Luohan'. The *luohan* is often depicted meditating using a rosary, teaching a young boy, or with a three-legged toad. Here, perhaps in an attempt to reinforce the iconography of Nakula, the artisan has endowed the mongoose with a toad-like face.

In this rendition, Nakula is depicted as an ascetic monk with an emaciated frame revealing protruding ribs and bulging veins, a shaved head with pronounced cheekbones, and a blissful expression. The tradition of depicting *luohan* in this exaggerated, contorted manner stems from the late Tang / Five Dynasties monk and painter Guanxiu (823-912). In Guanxiu's influential series of *luohan* paintings, the disciples are depicted with twisted bodies, hunched backs, bushy eyebrows, and pronounced foreheads as they had allegedly appeared to him in a dream, their grotesque appearance belying their inner spirituality. His representations captivated artists for generations to come, establishing the tradition of rendering *luohan* in this manner. For a late Ming homage to Guanxiu, see a painting of the Fifth Luohan by the painter Wu Bin (active c. 1583-1626) in the National Palace Museum, Taipei (accession no. 故畫00227300000). Compare also Wu Bin's painting *The Sixteen Luohans*, dated 1591, in the collection of the Metropolitan Museum of Art, New York (accession no. 1986.266.4)

A closely related gilt-bronze figure of a *luohan*, cast in a very similar style and probably from the same set as the present piece, is in the collection of the Victoria and Albert Museum, London (accession no. A.7-1967) and illustrated in Rose Kerr, *Later Chinese Bronzes*, London, 1990, pl. 71. For a Ming dynasty cast-iron figure of Nakula holding a mongoose, dated to 1477, see one sold in our London rooms, 7th November 2007, lot 261.

This gilt-bronze figure was formerly in the collection of C.A. Wagner, who worked at the East Asiatic Company starting in 1927 and was stationed in Shanghai. The company was founded in Copenhagen in 1897 and quickly became the largest company in Denmark, focusing on shipping and trade with Southeast Asia.

The dating of this lot is consistent with the results of a thermoluminescence test, Oxford Authentication Ltd., sample no. C122c51.





135

PROPERTY OF A LADY

**A THANGKA OF PADMASAMBHAVA IN THE FORM OF GURU DRAGPUR
TIBET, CIRCA 18TH CENTURY**

distemper on cloth

Himalayan Art Resources item no. 8290

西藏 約十八世紀 忿怒蓮師黑唐卡

設色布本

HAR編號8290

Height 23⅞ in., 58.7 cm; Width 16 in., 40.8 cm

€ \$ 20,000-30,000

PROVENANCE

Collection of Lionel (1943-2017) and Danielle Fournier.
Christie's Paris, 12th December 2018, lot 50.

來源

Lionel (1943-2017) 及 Danielle Fournier 伉儷收藏
巴黎佳士得2018年12月12日，編號50

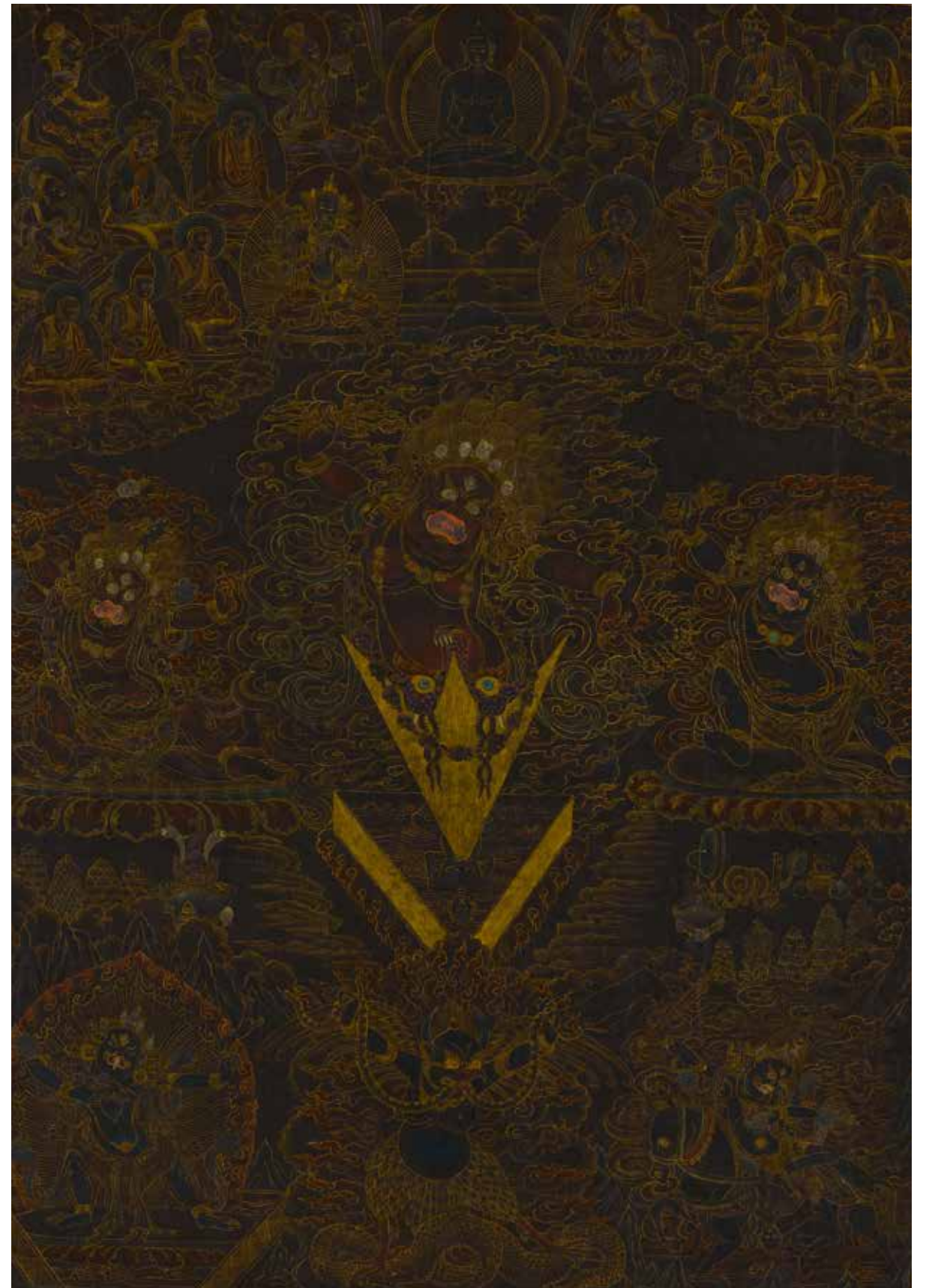
EXHIBITED

Rituels tibétains : Visions secrètes du Ve Dalai Lama,
Musée Guimet, Paris, 2002, cat. no. 49.

展覽

《Rituels tibétains : Visions secrètes du Ve Dalai Lama》，吉
美博物館，巴黎，2002年，編號49

The finely drawn black-ground painting depicts the *kila*-bodied form of Padmasambhava holding the *vajra* and scorpion at center, the tip of the *kila* piercing a demon outstretched on a flaming triangle filled with blood, Hayagriva to the left and Vajrapani to the right, with Samantabhadra, Vajrasattva and teaching Buddha above flanked by hosts of Indian Mahasiddha and Tibetan masters, and Garuda below flanked by Ekajati and Shri Devi.





136

**A COPPER ALLOY FIGURE OF CHAKRASAMVARA AND VAJRAVARAHI
TIBET, 17TH / 18TH CENTURY**

Himalayan Art Resources item no. 13818

西藏 十七 / 十八世紀 銅合金勝樂金剛像
HAR編號13818

Height 8¼ in., 21 cm

€ \$ 100,000-120,000

PROVENANCE

Collection of Poul Laursen (1910-1983), who worked for the Great Nordic Telegraph Company in Shanghai, 1947-1951, and thence by descent.

來源

大北電報公司主席Poul Laursen (1910-1983年) 收藏，1947至1951年間派駐上海，此後家族傳承

The sculpture of Chakrasamvara is cast with four faces and twelve hands holding the skin of a flayed elephant in his uppermost hands, and ritual implements including a skull cup, a double-sided drum, a noose, a flaying knife, and the head of Brahma with four faces, standing in an athletic posture in union with his consort Vajravarahi, their feet trampling the Brahmanical deities Bhairava and Kalaratri. The tiered foot of the lotus pedestal evokes the eastern Indian Pala style that was much copied for Tibetan and Chinese commissions from the seventeenth century onwards. Compare the sculptural style of a similarly un-gilded Chakrasamvara in the Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zürich, which was created by Nepalese craftsmen for Tibetan or Chinese patrons in the seventeenth or eighteenth century, see Helmut Uhlig, *On the Path to Enlightenment*, Zurich, 1995, cat. no. 112.





PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

**A THANGKA OF VAJRABHAIRAVA
TIBET, 18TH CENTURY**

distemper on cloth

Himalayan Art Resources item no. 2455

西藏 十八世紀 大威德金剛黑唐卡

設色布本

HAR編號2455

Height 38⁷/₈ in., 98.8 cm; Width 24³/₄ in., 62.8 cm

€ \$ 30,000-50,000

PROVENANCE

Lithang Trading Company, Hong Kong, 15th December 1992.

來源

Lithang Trading Company, 香港, 1992年12月15日

EXHIBITED

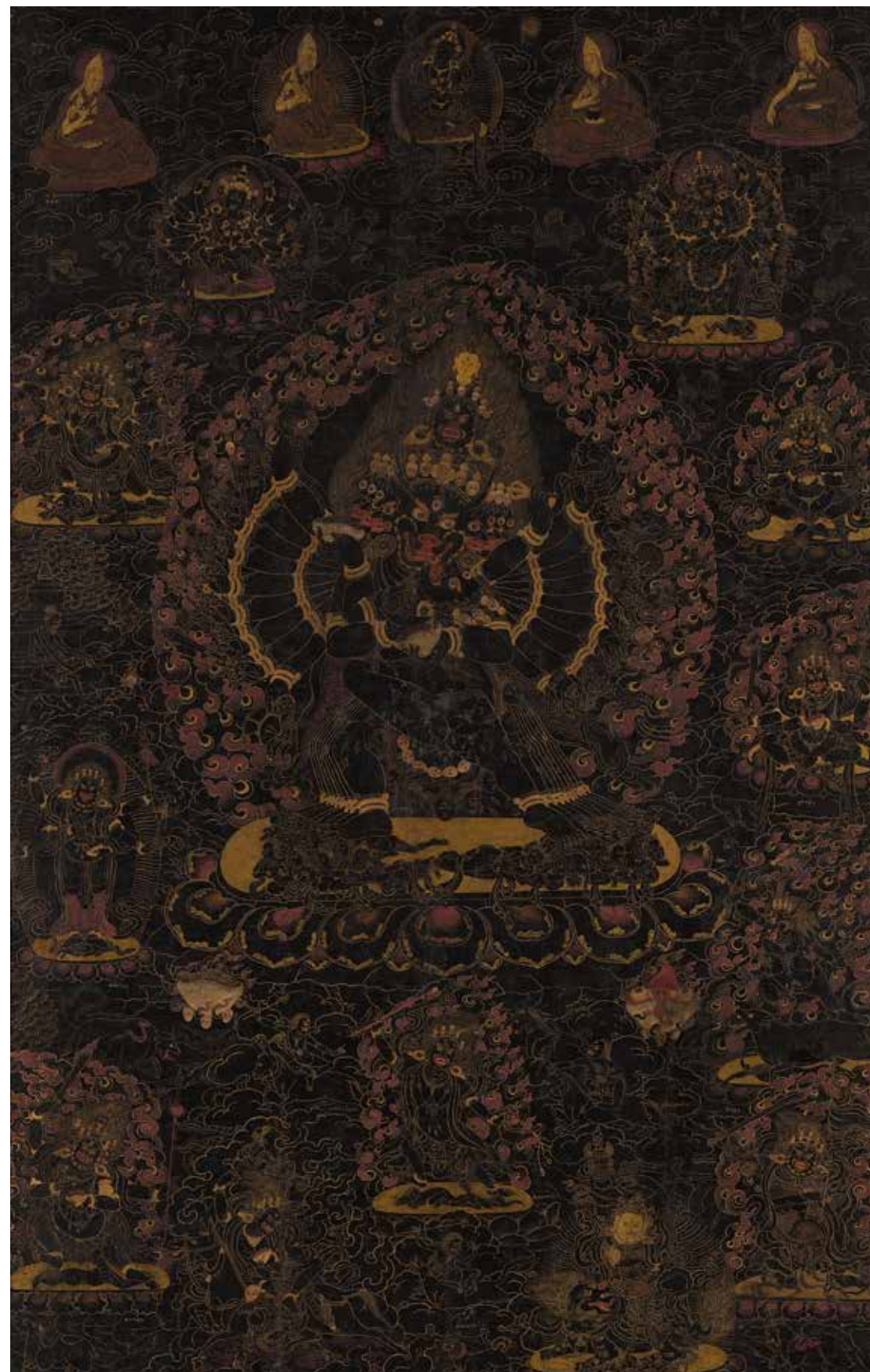
Masterworks: Jewels of the Collection, Rubin Museum of Art, New York, 2016-2017.

展覽

《大師之作：館藏珍品展》，魯賓藝術博物館，紐約，2016至2017年

In this large and intricate black-ground painting, Vajrabhairava is depicted with the consort Vajra Vetali, surrounded by the main protectors of the Geluk tradition of Tibetan Buddhism. At the top center is Vajradhara with Tsongkapa and Lobzang Jampal Gyatso, the 8th Dalai Lama (1758-1804) seated to the left. On the right side are Lobzang Yeshe, the 3rd Panchen Lama, and Gendun Gyatso, the 2nd Dalai Lama.

Descending on the left side are: Akshobhyavjra Guhyasamaja; Shadbhuja Mahakala; White Shadbhuja; Chaturmukha Mahakala and Shri Devi Magzor Gyalmo. Descending on the right side are Chakrasamvara, Panjara Mahakala, Chaturbhuja Mahakala, 'Outer' Yama Dharmaraja, Begtse Chen and Vaishravana riding a lion. At the bottom center is Ochen Barma accompanied by three attendant figures.





138

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A PARCEL-GILT COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
NEPAL, CIRCA 18TH CENTURY**

Himalayan Art Resources item no. 13819

尼泊爾 約十八世紀 銅合金局部鍍金釋迦牟尼佛坐像
HAR編號13819

Height 7½ in., 19.3 cm

\$ 8,000-12,000

PROVENANCE

Doris Wiener Gallery, New York, 1976.

來源

Doris Wiener Gallery，紐約，1976年



139



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A GILT-LACQUERED WOOD FIGURE OF MAHAKALA
QING DYNASTY, 17TH / 18TH CENTURY**

Himalayan Art Resources item no. 13820

清十七/ 十八世紀 木漆金大黑天像
HAR編號13820

Height 14½ in., 36.8cm

\$ 30,000-50,000

PROVENANCE

Christie's New York, 22nd March 2000, lot 81.

來源

紐約佳士得2000年3月22日，編號81



140



PROPERTY FROM A JAPANESE PRIVATE COLLECTION

A GILT-BRONZE FIGURE OF BUDDHA
KOREA, UNITED SILLA PERIOD, CIRCA 8TH CENTURY

朝鮮 統一新羅時代 約八世紀 銅鎏金佛立像

Height 11³/₈ in., 29 cm

\$ 300,000-500,000





The Unified Silla period was the pinnacle of production of Buddhist sculpture, with numerous images created for private worship after Buddhism became the official religion in the 6th century. It is rare though to find a gilt-bronze sculpture of the Buddha of this large size. The sculpture is finely cast standing tall, the face in serene contemplation, the stylised robes of Udayana type, depicted as rolling waves cascading down the body, the symmetrical hems terminating with stylised inward-turning hooks. See a closely related but smaller (14cm high) standing sculpture in the Metropolitan Museum of Art, New York (accession no. 12.37.136), lacking its base, illustrated in Judith G. Smith and Elizabeth Hammer, *The Arts of Korea: A Resource for Educators*, New York, 2001, pl. 5. It shares the same *mudra*, symbolizing the dispelling of fear and the granting of wishes as well as the similar treatment of the contemplative expression and cascading folds on the drapery.

Another closely related but smaller gilt-bronze figure of Buddha from the United Silla Period was sold at Christie's New York, 14th September 2017, lot 835, from the collection of Goto Shinshudo, and another is offered in this sale, lot 119.



141

**A LARGE GILT-BRONZE FIGURE OF A BODHISATTVA
KOREA, CIRCA 14TH CENTURY**

朝鮮 約十四世紀 銅鑲金菩薩坐像

本拍品經牛津熱釋光檢測編號N100u62，結果與其斷代相符

Height 19¾ in., 50 cm

\$ 300,000-500,000

PROVENANCE

Matsuzakaya Department Store, Nipponbashi, Osaka, 1935.

Christie's New York, 19th September 2000, lot 385 (sold for USD 446,000).

EXHIBITED

Chosen kogei kenkyukai auroku [Catalogue of the Korean art research society], Matsuzakaya Department Store, Osaka, 1935, cat. no. 22.

LITERATURE

Showa 16.10.15--Showa 16.10.20 [exhibitions], vol. 4 of *Chosen kogei tenrankai zuroku* [Catalogue of exhibitions of Korean Art] [reprint of the exh. cat. above], Tokyo, 1984, cat. no. 168.

來源

松坂屋，日本橋，大阪，1935年

紐約佳士得2000年9月19日，編號385（446,000美元成交）

展覽

《朝鮮工藝研究会図録》，松坂屋百貨，大阪日本橋，1935年，編號22

出版

《昭和十六年十月二十日》，《朝鮮工藝展覽会図録》卷四，東京，東洋經濟日報社，1984年，編號168



This rare large gilt-bronze bodhisattva, well preserved and complete with its original pointed and pierced mandorla, was probably created at the dawn of the Joseon dynasty (1392-1910), but encapsulates the restraint, simplicity and refinement of the aesthetics of the Goryeo dynasty (918-1392). The fall of the Tang dynasty (618-907) in China had repercussions throughout the Korean peninsula. In 918, the Unified Silla dynasty (668-935) gave way to the Goryeo dynasty, which was characterized by a certain freedom from hierarchy and authoritarianism. In Buddhist art, this can be seen in a much more flexible, fluid approach to sculpture, as well as a real concern for realism and humanization.

The current bodhisattva appears to represent Avalokiteshvara, and would originally have been placed on the left of an Amitabha triad, with the bodhisattva Ksitigarbha on the right. It is rare to find a gilt-bronze figure of a bodhisattva of this large stature. For another seated gilt-bronze figure of a bodhisattva, see a smaller (16cm high) figure of Mahasthamaprapta in the collection of the Horim Museum, Seoul (accession no. 1047), attributed to the late 14th century. A closely related figure of Ksitigarbha is also illustrated in *Korai Richi no bukkyo bijutusu-den* [Study of Korean Koryo-Dynasty Buddhist Art], Yamaguchi Prefectural Museum, Yamaguchi, 1998, cat. no. 48. For a complete bronze Amitabha triad from the Joseon dynasty, see the example formerly in the Worcester R. Warner Collection and now in the Cleveland Museum of Art (accession no. 1918.501), illustrated by So-young Lee et al., *Art of the Korean Renaissance, 1400-1600*, Metropolitan Museum of Art, New York, 2009, cat. no. 13.

The dating of this lot is consistent with the results of a thermoluminescence test, Oxford Authentication Ltd., no. N100u62.



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(viii) the Purchase Price will not be funded directly or indirectly by or from anyone that is the subject of Sanctions or located, organized, or resident in a Sanctioned Jurisdiction;

(ix) no party directly or indirectly involved in the transaction is the subject of Sanctions or is owned (in whole or in part) or controlled by any individual or entity that is the subject of Sanctions or otherwise located, organized, or resident in a Sanctioned Jurisdiction, except as expressly authorized in writing by the government authority having jurisdiction over the purchase and with our prior express written consent;

(x) if you are acting as agent on behalf of a principal, you have taken steps reasonably designed to ensure compliance with Sanctions, anti-money laundering, anti-terrorism, and anti-bribery or anti-corruption laws, including but not limited to, conducting appropriate due diligence on your principal and screening source of funds. You will retain and make available upon request the documentation evidencing such due diligence for at least five years after the purchase, and all commissions payable to you for this consignment have been authorized by your principal;

(xi) your purchase will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, or anti-bribery or anti-corruption laws; and

(xii) you have full legal authority without any further action or other party’s consent to enter into and perform under these Conditions of Business for Buyers and to give these representations and warranties; if you are an entity, the individual bidding on your behalf is authorized to do so and the entity is duly incorporated or formed, validly existing and in good standing in the jurisdiction where it is incorporated or formed.

(b) We may, in our sole discretion, rescind the sale of a Lot if we reasonably determine any of the Buyer’s representations or warranties are inaccurate, incomplete or breached.

5. INDEMNITY

You shall indemnify and hold us, each Sotheby’s Group Company, our and their respective officers and

employees, and the Seller harmless against any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys’ fees), arising out of or in connection with any inaccuracy, incompleteness or breach of any of your representations or warranties or breach of your obligations under these Conditions of Business for Buyers to the fullest extent permitted by law.

6. BIDDING

(a) You must create an account and provide the requested information in order to bid. We may require financial references, guarantees, deposits or other security, as we determine necessary or appropriate.

(b) To bid on a Lot containing an NFT, you must have a digital wallet capable of supporting and accepting the NFT.

(c) To bid on any auction Lot designated as a “Premium Lot,” you must complete the required Premium Lot pre-registration application. We must receive your application at least 3 business days prior to the commencement of the auction, and our decision whether to accept your application will be final. Online bidding may not be available for Premium Lots.

(d) We advise Bidders to attend the auction, either in person or through our Online Platforms. We also offer Bidders the opportunity to bid through our Online Platforms. If you elect to bid through an Online Platform, you are responsible for making yourself aware of all salesroom notices and announcements, which will be available on the Online Platforms.

(e) Written bids and telephone bids are offered as a courtesy for no additional charge, at the Bidder’s risk and subject to our other commitments at the time of the auction. We will seek to carry out absentee written bids, endeavoring to ensure that the first received of identical written bids has priority. We will not accept liability for failure to place written or telephone bids.

(f) All bidding will be in the currency of the sale location. As a courtesy to Bidders, a currency board is operated in many salerooms for live auctions for informational purposes only. Online Bidders will not be able to see any such currency conversion board that may be displayed in the auction room.

(g) We reserve the right to refuse or revoke permission to bid before or during a sale for any reason. For live auctions with bidding in person, we may refuse admission to the auction. For timed auctions, we also reserve the right to deactivate your account at any time prior to, during, or after an auction.

(h) For timed auctions and online sales, you may cancel a bid after you place it only if (i) the description of or the condition report for the Lot has been materially revised after the bid was placed; or (ii) a notice regarding the Lot has been posted on our website after the bid was placed. Other than in the foregoing limited circumstances, you

agree that any bid you place, regardless of the means by which you have done so, is final and you will not be permitted to amend or retract it. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full Purchase Price and any applicable Buyer’s Expenses. We are not responsible for any errors that you make or that are made through your Sotheby’s account in placing a bid on a Lot.

7. CONDUCT OF AN AUCTION

(a) An auction is by its nature fast-moving and bidding may progress very quickly. In a live auction, the auctioneer will commence and advance the bidding at levels and in increments the auctioneer considers appropriate. The auctioneer has discretion to vary bid increments in the auction room and on the telephone but Bidders using Online Platforms may not be able to place a bid that is less than a whole bidding increment above the previous bid. Where bidders are permitted to submit online bids in advance of some live auctions, we reserve the right to adjust the opening bid prior to the start of the auction.

(b) In a timed auction, bidding opens at an amount that is at or below the low estimate for the Lot and escalates in bid increments that we determine. We may vary the amount of the bid increments during a timed auction. Lots will be closed sequentially, either by the online system or, in some cases, by a live auctioneer. If closed by the online system, Lots will close sequentially in one-minute intervals unless a bid is placed within one minute of a Lot’s scheduled closing time, in which case we will extend the sale of that Lot by two minutes from the time of the last bid and such extensions may be repeated for a maximum period of two hours. The extension of any Lot’s closing time does not affect any other Lot’s closing time; therefore, it is possible that Lots will close out of numerical Lot order.

(c) With respect to Parcels, at the auctioneer’s discretion, the successful Bidder of the first Lot in a Parcel will have the option, but not the obligation, to purchase in consecutive order one or more of the remaining Lots in the Parcel, each at the same successful bid price as the first Lot. If any Lots in the Parcel are not purchased, the auctioneer will open the bidding on the next unsold Lot in the Parcel, and the successful Bidder of that Lot will have the option, but not the obligation, to purchase in consecutive order one or more, if any, of the remaining Lots in the Parcel, each at the newly-established successful bid price.

(d) The auctioneer (or, in a timed auction, the online system) may open bidding on any Lot by placing a bid on behalf of the Seller below the Reserve. The auctioneer may further bid on behalf of the Seller, up to but not at the Reserve, by placing successive or consecutive bids for a Lot, or by placing bids in response to other Bidders; in a timed auction, such bids will be counted toward the total bid count displayed on

the Online Platform.

(e) The auctioneer (or, in a timed auction, the online system) may refuse or reject any bid, including bids that have previously been accepted, withdraw any Lot, or reopen or continue the bidding (including after the fall of the hammer or, in a timed auction, the close of a Lot). If the Reserve for a Lot is not met, the auctioneer may withdraw the Lot from sale, and the auctioneer or online system will announce that the withdrawn Lot has been “passed”, “withdrawn”, “returned to owner,” “unsold,” “bought-in” or the equivalent.

(f) In the case of error or dispute with respect to bidding, either during or after the auction, we in our sole discretion may refuse any bid, withdraw a Lot, determine who the Buyer is, continue or re-open the bidding, cancel the sale of a Lot, or re-offer and re-sell a Lot (including after the fall of the hammer or, in a timed auction, the close of a Lot), and take such other action as we reasonably deem appropriate. In the case of any dispute, our sale record will be absolute and final. In the event of any discrepancy between any online records or messages provided to you and our sale record, our sale record will prevail. Where we decide to cancel the sale of a Lot or to re-offer and sell a Lot following an error or dispute with respect to bidding, we will notify the Buyer of such decision as soon as reasonably practicable.

(g) Subject to Condition 7(e), the Buyer will be: in a live auction, the highest Bidder accepted for a Lot at the fall of the hammer; in a timed auction, the highest Bidder accepted for a Lot on the close of the Lot; in the case of a Bidder bidding as agent, such Bidder’s principal will be the Buyer. This means that, subject to Condition 7(e), the sale contract between the Buyer and the Seller is concluded on the striking of the auctioneer’s hammer in a live auction, or on the close of a Lot in a timed auction, whereupon the Buyer becomes liable to pay the full Purchase Price and any applicable Buyer’s Expenses. The sale contract between the Seller and the Buyer of a Lot will be final at the end of the auction session.

(h) Any post-auction sale of Lots will be sold pursuant to these Conditions of Business for Buyers.

8. PAYMENT

(a) Generally.

(i) Buyers will be invoiced after the sale. For online Bidders, the purchase information shown in the “My Bids” section of the Sotheby’s App and in the “Account Activity” section of “My Account” on our website is provided for your convenience only. In the event of any discrepancy between the online purchase information and the invoice we send you following the sale, the invoice will prevail.

(ii) For auction Lots, the Buyer’s Premium and Overhead Premium will be added to the Hammer Price on a per-Lot basis and are payable by the Buyer

as part of the Purchase Price.

(iii) The Buyer also must pay as part of the Purchase Price any applicable sales tax, compensating use tax, VAT, consumption tax, goods or services tax or other indirect taxes, luxury tax, excise tax, and duties or tariffs (collectively, “**Taxes**”), as well as any applicable artist resale right royalty, on the purchase of a Lot where and as required by applicable law. We will collect any applicable Taxes and artist resale right royalty on the purchase of a Lot where and as required by applicable law. The Buyer shall pay the Purchase Price in full without any deduction for taxes of any kind, unless such deduction is required by law. In any such case, the amount due to us from the Buyer will be increased to an amount that after deduction for any such taxes leaves an amount equal to the Purchase Price.

(iv) Payment of the Purchase Price for a Lot and any Buyers Expenses is due from the Buyer in the currency of the relevant sale (except to the extent permitted in Condition 8(b)) immediately upon conclusion of the auction, notwithstanding any requirements for export, import or other permits. The Buyer’s obligation to pay the full Purchase Price and any applicable Buyer’s Expenses is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever.

(v) We will not accept payment from a source other than the Buyer. If you are registered to bid as a company, your company will need to pay for any purchases in the name of the company via an accepted payment method. Partial payment for a Lot, or payment across multiple credit cards for a single Lot, is not permitted.

(vi) Title in a purchased Lot will not pass to the Buyer until we have received the full Purchase Price in cleared funds. We will release a Lot to the Buyer after we have received the full Purchase Price and any applicable Buyer’s Expenses in cleared funds and appropriate identification has been provided, unless we are prevented from doing so by an event beyond our control. Any earlier release does not affect the passing of title or the Buyer’s unconditional obligation to pay the full Purchase Price and any applicable Buyer’s Expenses.

(b) Payment in cryptocurrency: for Lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 8(b) in addition to the terms set forth in Condition 8(a) above.

(i) We will accept payment in cryptocurrency only for Lots designated as eligible for such in the Catalogue or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: Bitcoin (BTC), Ether (ETH) and USD Coin (USDC).

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount

invoiced, and Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from us, and payment must be made between the hours of 9:00am and 12:00pm Eastern Time, Monday through Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in your name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and you will be required to provide documentation reasonably requested to confirm that you own the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 8(b). If you make payment in cryptocurrency other than in accordance with Condition 8(b), including where we determine or reasonably believe, in our sole discretion, that any of your representations and warranties are inaccurate, incomplete or breached, we may, in our sole discretion, return those funds to you, hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and require you to pay in the fiat currency of the sale. In addition, in the event we make any refund of Taxes to you and you paid such Taxes using cryptocurrency, you understand and agree that we, at our sole discretion, may refund you (1) the same amount(s) of the same cryptocurrency that you paid to us for such Taxes; (2) the amount(s) in fiat currency that we invoiced to you for such Taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid for such Taxes. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(vi) Once you initiate a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by us. You are responsible for verifying that you have sent the correct amount to the correct digital wallet address.

(vii) If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (1) you own the digital wallet and the cryptocurrency used to make payment; (2) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction;

(3) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organized in a Sanctioned Jurisdiction; and (4) your payment in cryptocurrency will not cause (or otherwise result in) us, Sellers, or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws. We may, in our sole discretion, refuse payment in cryptocurrency from any Buyer if we reasonably determine any of the Buyer’s representations or warranties are, or would be as a result of such payment, inaccurate, incomplete or breached.

(viii) We shall have no liability for any payment made by you in cryptocurrency that is not received by us for whatever reason.

(ix) You acknowledge the risks inherent to the use of cryptocurrecy, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorized access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavorable exchange rates; and the risk of unfavorable regulatory intervention and/or tax treatment in relation to transaction in such currency. We will have no liability for any of the foregoing.

9. Consequences of Late- or Non-payment

(a) The Buyer is required to pay the full Purchase Price for a Lot and any applicable Buyer’s Expenses in cleared funds within five days of the auction. If the Buyer fails to do so without our prior agreement, the Buyer will be in default. In any such case, without prejudice to any rights or remedies the Seller may have, we may in our sole discretion exercise one or more of the following rights or remedies in respect of each Lot for which the Buyer has failed to pay in full, to the fullest extent permitted by law, in addition to any and all other rights or remedies available to us or the Seller by law or in equity:

(i) store the Lot at our premises or, if the Lot is an NFT, in our or the Seller’s digital wallet, or elsewhere at the Buyer’s sole risk and expense;

(ii) cancel the sale of the Lot;

(iii) set off any amounts owed to the Buyer by a Sotheby’s Group Company against any amounts outstanding from the Buyer in respect of the Lot;

(iv) apply any payments made to us by the Buyer as part of the Purchase Price and Buyer’s Expenses towards such Lot or any other Lot purchased by the Buyer, or to any shortfall on the resale of any Lot pursuant to paragraph (viii) below, or to any damages suffered by us as a result of breach of contract by the Buyer;

(v) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(vi) charge interest at the annual percentage rate of 6% above the prime rate, but in no event greater than the maximum rate permitted by law, from the date on which payment is due to the date the Purchase Price and relevant Buyer’s Expenses are received in cleared funds (both before and after judgement);

(vii) retain or exercise a lien over any of the Buyer’s property that is in the possession of a Sotheby’s Group Company, in which case we will inform the Buyer, and we may thereafter arrange the sale of such property and apply the proceeds to the amount outstanding;

(viii) resell the Lot at the Buyer’s expense at auction or by private sale, with estimates and reserves set at our discretion, and in the event such resale is for less than the sum of the Purchase Price and Buyer’s Expenses for that Lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(ix) commence legal proceedings to recover the Purchase Price and Buyer’s Expenses for that Lot, or to claim damages for the Buyer’s breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; and

(x) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs, and in such case, we will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

(b) In the event the Buyer fails to pay any or all of the Purchase Price for a Lot and we elect to pay the Seller any portion or all of the sale proceeds, the Buyer acknowledges that we will have all of the rights that the Seller would otherwise have against the Buyer for any such amount, whether at law, in equity, or under these Conditions of Business for Buyers.

(c) A defaulting Buyer will be deemed to have granted and assigned to us and each other Sotheby’s Group Company a continuing security interest of first priority in any property or money of or owing to such Buyer in the possession, custody or control of us or any other Sotheby’s Group Company, in each case whether at the time of the applicable sale, the default or if acquired at any time thereafter, and we and each other Sotheby’s Group Company may retain and apply such property or money as collateral security for the obligations due to us or to any other Sotheby’s Group Company. We and each other Sotheby’s Group Company will have all of the rights accorded a secured party under the New York Uniform Commercial Code. A defaulting Buyer hereby agrees that we and each other Sotheby’s Group Company may file

financing statements under the New York Uniform Commercial Code without the Buyer’s signature.

10. COLLECTION AND DELIVERY OF PURCHASES

(a) The provisions of this Condition 10(a) apply to all Lots (or portions of Lots) that are not NFTs:

(i) The Buyer is obliged to arrange collection of purchased Lots no later than 30 calendar days after the date of sale, or if applicable, within the time stipulated in the relevant sale information available on our website.

(ii) Except as set out in this Condition 10(a)(ii), all packing and handling are at the Buyer’s risk. We will not be liable for any acts or omissions of third-party packers or shippers. For Lots from a Wine & Spirits auction where we arrange for domestic shipping at your request on your behalf, we will charge you a non-refundable fee at a rate of 1% of the Purchase Price for all domestic shipments arranged. Such fee covers property handling and administration and bearing liability for loss or damage to the Property while in our possession. We will only be liable for breakage or loss during transit. All packages must be inspected upon receipt and breakage or loss reported to us immediately upon delivery of the property. We will not refund any shipping charges, packing charges, or fees.

(iii) Following the auction, we will invoice the Buyer, and such invoice may include a shipping quote outlining the Buyer’s shipping costs (the “**Buyer’s Shipping Quote**”). For international Buyers, the Buyer’s Shipping Quote will be exclusive of any taxes or duties, and it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third-party charges necessary to facilitate shipment. Once you have accepted the Buyer’s Shipping Quote and we have received in full the Purchase Price, Buyer’s Expenses and you have paid in full the amount stated in the Buyer’s Shipping Quote by the payment deadline, we will arrange shipment of the Lot to you to the address you provided on your account following conclusion of the sale. Purchased Lots cannot be delivered to P.O. boxes, and we are unable to arrange delivery to those locations specified as excluded zones in the shipping costs calculator that is available on the Online Platform. If you request delivery of a Lot to any such destination, we reserve the right to require you to collect the Lot from us or to arrange delivery of the Lot by a third-party carrier.

(iv) If the Buyer pays the Purchase Price and Buyer’s Expenses but fails to collect a Lot within 30 calendar days of the conclusion of the auction, we will store the Lot at the Buyer’s expense and risk at our premises or with a third party. Please note that storage charges

can be found at <https://www.sothebys.com/en/about/services/sothebys-fine-art-storage-facility>. Regarding uncollected Lots from a Wine & Spirits auction, if a purchased Lot remains uncollected after 90 days, we may send it to our wine warehouse, upon which time applicable state and local sales tax will be charged. The Buyer hereby agrees to the Virtual Cellar Terms of Use, Storage Terms of Use and Auto-Renewal Policy with regard to the storage of such Lot(s), which can be found at <https://www.sothebyswine.com/ny/storage>.

(v) If a purchased Lot is not collected within six months of the auction, the Buyer authorizes us, having given notice to the Buyer, to arrange a resale of the Lot by auction or private sale, with estimates and reserves at our discretion. Any such sale conducted by a Sotheby’s Group Company will be conducted under the standard Conditions of Business for Sellers and the Conditions of Business for Buyers, if any, applicable to the relevant sale. If the Lot sells, we will be entitled to deduct from the sale proceeds our standard seller’s commission and any other costs we incur in selling the Lot, and any excess will be remitted to the Buyer.

(b) The provisions of this Condition 10(b) apply to all Lots (or portions of Lots) that are NFTs:

(i) In order to receive an NFT, you must have a digital wallet that is capable of supporting and accepting the NFT, that you own, and to which you have access. You understand and acknowledge that not all digital wallets can support storage of a non-fungible token, and that if your wallet does not support storage of the NFT purchased by you, you may lose access to that NFT. If you fail to provide us with an address for a digital wallet that is capable of supporting and accepting the NFT within five business days of the conclusion of the sale, we may, in our sole discretion, treat the NFT as transferred to you for purposes of Condition 11(a)(iii), treat the NFT Lot as a Lot for which the Buyer has failed to pay in full for purposes of Condition 9, and hold you responsible for all resulting third-party fees (including, without limitation, custodial fees, insurance, network fees, taxes, transfer fees, etc.).

(ii) We or the Seller will mint or transfer the NFT to the digital wallet that you have specified, after you have met the conditions in Condition 8 herein and subject to any additional timing or criteria included in the Catalogue or other descriptions of the Lot. We and the Seller will transfer the NFT to the wallet address specified by you and are not responsible for confirming that you have supplied us with the correct or a valid address. We and the Seller are not responsible if the transfer of the NFT to your wallet fails unless such failure is the result of us sending the NFT to a wallet address other than the one provided by you.

11. RISK AND RESPONSIBILITY FOR LOTS

(a) Risk and responsibility for a purchased Lot will transfer to the Buyer as follows:

(i) for Lots (or portions of Lots) that are not NFTs in live auctions: on the earlier of: (1) collection of the Lot, or (2) the 31st calendar day after the sale, or if applicable, the expiry of the time specified in the special sale information available on our website, except that risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. For any Lots stored at a third-party location and not available for collection from our premises, your provision to us of instructions authorizing the release to you or your agent shall constitute collection by the Buyer.

(ii) for Lots (or portions of Lots) that are not NF Ts in timed auctions: (1) if we dispatch the Lot to the Buyer (using the method of shipping the Buyer specified for the Lot), when the Lot comes into the physical possession of the Buyer or the Buyer’s designated agent or (2) if collection by the Buyer is available, when the Buyer or the Buyer’s designated agent collects the Lot, except that in either of the foregoing, risk and responsibility for wine or spirits casks will transfer to the Buyer upon the fall of the hammer. If you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 12 below), you acknowledge that the Lot is at your risk and that you should therefore insure the Lot against loss or damage until it is returned to us.

(iii) For Lots (or portions of Lots) that are NFTs: After transfer of the NFT to the digital wallet specified by you, you are responsible for secure storage of the NFT in the wallet or other storage mechanism you use to receive and/or hold the NFT. You are solely responsible for any risks associated with the transferring, creating, holding, storing, or use of NFTs or a digital wallet, as applicable, including network failures or disruptions; corrupted wallet files; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of attack against the NFT; risk of losing access to the NFT due to loss of private key(s); custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; failure to provide appropriate maintenance (including without limitation hosting); and other unanticipated risks. Neither we nor the Seller will not be responsible for any such risks or losses.

(b) Once risk passes to the Buyer, the Buyer irrevocably releases us and each other Sotheby’s Group Company, our and their respective officers and employees, agents, warehouses and the Seller, from any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to reasonable attorneys’ fees) for loss of or damage to the Lot.

(c) Before risk and responsibility for a purchased Lot transfers to the Buyer in accordance with this Condition 11, we assume liability for loss or damage to a Lot, subject to the exclusions set out in paragraph (d) below. In the event of loss or damage for which we have assumed liability, we will determine the extent of depreciation to the Lot, if any, caused by the loss or damage and compensate the Buyer in respect of that loss up to the amount of the Purchase Price paid by the Buyer for the Lot.

(d) We will not be liable for any loss or damage (1) caused by any process undertaken by independent contractors engaged with your consent, including but not limited to for restoration, conservation, framing or cleaning; (2) caused to frames or to glass covering prints, paintings or other flat works; or (3) caused by changes in humidity or temperature (as long as we take reasonable care in handling the Lot), normal wear and tear, gradual deterioration or inherent vice or defect (including woodworm), war, any act or acts of terrorism (as defined by our insurers), nuclear fission, radioactive contamination, or chemical, bio-chemical or electromagnetic weapons. If the Lot is an NFT, in addition to the above, we will not be liable for any loss related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(e) Upon your receipt of payment from us for any loss or damage to a Lot in accordance with this Condition 11, you, on your own behalf and on behalf of your insurer(s), irrevocably release us and the Seller from all liability for loss of or damage to such Lot and irrevocably waive all rights and claims that you might have against us or the Seller in connection with the same.

12. CONSUMER CANCELLATION

(a) Timed Auction Cancellation of Purchase

(i) If you are a “**Consumer**” (namely a person acting for purposes that are wholly or mainly outside of your trade, business, craft or profession) who habitually resides in the European Union or United Kingdom and the Seller is a “**Trader**” (namely a Seller acting for purposes relating to their trade, business, craft or profession, whether acting personally or through another person acting in the trader’s name or on the trader’s behalf), then you have the right to cancel your online purchase of goods (except for goods that are personalized or made to the Buyer’s specifications) (the “**Consumer Cancellation Right**”) for any reason during the period of 14 calendar days after you or your designated agent (other than the carrier) acquires physical possession of the Lot or, if the Lot is an NFT, after the date that you have submitted payment but before we or the Seller have initiated the transfer of the NFT to the wallet specified by you (the

“**Consumer Cancellation Period**”). Once, however, we or the Seller have initiated the transfer of the NFT to the wallet specified by you, you agree that you will no longer have the right to cancel the sale under the terms of this Condition. To exercise the Consumer Cancellation Right in relation to a Lot, the Consumer must (1) notify us of intention to cancel by a clear statement (e.g. a letter sent by post, fax or email or you may use the model cancellation form provided in Condition 12(c)) prior to the end of the Consumer Cancellation Period, and (2) for Lots that are not NFTs, return the Lot to us in the same condition as when you or your representative received it, by no later than 14 calendar days after providing notice of intent to cancel.

(ii) You shall return the Lot or deliver it to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you notify us of your intention to cancel your purchase of the Lot. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You must bear the direct costs of returning the Lot. If we arranged for the Lot to be delivered, we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery, but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

(iii) If the foregoing conditions for exercising the Consumer Cancellation Right are met, we will reimburse the Buyer for Purchase Price, if paid, plus standard delivery charges, if we are required to do so in accordance with the Consumer Cancellation Right. We will not process the reimbursement unless and until the Lot is returned to us or you have supplied us with evidence of having returned the Lot to us.

(iv) We will make the reimbursement to the Buyer using the same method of payment as the Buyer used for the initial transaction, unless expressly agreed otherwise. We will not charge the Buyer any fee in connection with processing the reimbursement.

(v) We will not reimburse the Buyer for any supplementary costs that arose if you chose a type of delivery other than the least expensive type of standard delivery offered by us or any import duties you incur as a result of you returning the Lot to us. We are entitled to deduct from the reimbursement the amount of any loss in value of the Lot that is caused as a result of unnecessary handling by you.

(vi) If you exercise a Consumer Cancellation Right pursuant to this Condition 12 and you paid any amount(s) due using cryptocurrency, we may, at our sole discretion, refund you (1) the same amount(s) of the same cryptocurrency that you paid to us; (2) the amount(s) in fiat currency that we invoiced to you; or (3) the fiat currency equivalent, based on the exchange rate quoted by a financial

entity designated by us, at the time the refund is made of the amount(s) of cryptocurrency that you paid. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(b) Cancellation of Delivery Services

(i) If you are a Consumer who habitually resides in the European Union or United Kingdom, then you have the right to cancel the contract for any delivery services in connection with your purchase of a Lot (the “**Services Cancellation Right**”) for any reason during the period of 14 calendar days after the conclusion of the contract for delivery services (the “**Services Cancellation Period**”).

(ii) If you request us to begin performance of the delivery services during the Services Cancellation Period and subsequently decide to exercise your right to cancel the provision of services during the Services Cancellation Period, you shall pay us the amount in proportion to the value of the services that have been performed by the time you exercise your cancellation right. We will make any reimbursement due to you not later than 14 days after the date on which we are informed about your decision to cancel the services. We will make the reimbursement to you using the same method of payment as you used for the initial transaction, unless expressly agreed otherwise. We will not charge any fee in connection with processing the reimbursement.

(c) To exercise a Consumer or Services Cancellation Right, you must notify us of your intention to cancel by a clear statement (e.g. a letter sent by post, fax or email) prior to the end of the Consumer or Services Cancellation Period. Alternatively, you may use the following model cancellation form:

To: Sotheby’s [insert the name of the company within the Sotheby’s Group conducting the relevant sale]

I/We* hereby give notice that I/We* cancel [my/our online purchase of the following goods[*]] [the provision of the following delivery services [*]].

Ordered on [*]/received on [*].

Name of Consumer(s):

Address of Consumer(s):

Signature of Consumer(s) [only if the notification is in hard copy]

Date:

[*] Delete as appropriate

13. EXCLUSIONS AND LIMITATIONS OF LIABILITY

(a) Generally

(i) Neither we nor the Seller will be liable for errors or omissions in the glossary of terms, if any, or the Catalogue or other descriptions of the Lot, though if we discover a material error or omission in such materials

prior to the auction, we will endeavor to provide a correction, time permitting.

(ii) We reserve the right to withdraw any Lot before the conclusion of the sale and will have no liability to you for such withdrawal. Regarding Experiences, we reserve the right to withdraw any Experience before or after the sale, and we will have no liability to you for such withdrawal.

(iii) We offer the Online Platforms as a convenience to clients. The application that enables participation via the Online Platforms is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an auction via the Online Platforms and in maintaining continuity of such access. Neither we nor the Seller will be liable to you for any failure to execute bids through our Online Platforms, or errors or omissions in connection therewith, including, without limitation, errors or failures caused by (1) any loss of connection between you and our Online Platforms; (2) a breakdown on or problem with our Online Platforms or other technical services; or (3) a breakdown or problem with your internet connection, computer, mobile device or system.

(iv) We are not liable to you for any acts or omissions in connection with the conduct of the auction or for any matter relating to the sale of any Lot, other than as set out in the Authenticity Guarantee, or as may be required by applicable law.

(v) The Seller of any Lot is not liable to you for any acts or omissions in connection with any matter relating to the sale of such Lot, other than a breach of the express representations and warranties given by the Seller.

(vi) Unless we own a Lot offered for sale, we are not responsible for any breach of these Conditions of Business for Buyers by the Seller.

(vii) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages.

(viii) With respect to Experiences, no Sotheby's Group Company, nor our and their respective officers and employees, will be liable for any negligent act or omission of any person or entity providing any goods or services arising out of or in connection with the fulfillment of an Experience or the Buyer's participation in the Experience, or for any claims, causes of action, liabilities, damages, losses, or expenses (including but not limited to reasonable attorneys' fees) arising out of or in connection with the Buyer's interaction with the Seller or any third party in connection with an Experience.

(ix) Without prejudice to Conditions 13(a)(i)-(viii), our and the Seller's aggregate liability to you under these Conditions of Business for Buyers for

any claim relating to a Lot will not exceed the amount of the Purchase Price of the Lot actually paid, except in the case of our willful misconduct or fraud, or in the case of death or personal injury caused by our negligent acts or omissions.

(b) In addition to the terms set forth in Condition 13(a) above and without limiting Condition 3(j) above in any way, NFTs shall be subject to the additional terms in this Condition 13(b).

(i) We are only selling the ownership rights to the NFT and in no way are we responsible for any resales or secondary market sales of the NFT or the Referenced Content or any iterations of the same. Any copyright(s) in and to the NFT and Referenced Content, including but not limited to, any reproduction rights in any Referenced Content, remain with the creator(s) thereof, and the purchase of the NFT does not constitute an assignment of any copyright(s) in and to the NFT or Referenced Content.

(ii) Transfer of ownership to an NFT will not guarantee continuing access to the Referenced Content to which it relates and you further acknowledge and agree to the risks associated with purchasing, using, transferring, and owning NFTs, as applicable, including, but not limited to, telecommunications, network, server, or blockchain failures, malfunctions, or disruptions; risk of losing access to the NFT due to lost or forgotten private key(s) or password(s) or corrupted wallet files; mis-typed addresses or incorrectly constructed transactions; viruses, phishing, bruteforcing, hacking, security breaches, mining attacks, or other means of cyber-security attack; custodial or buyer error; regulatory interference in one or more jurisdictions; token taxation; personal information disclosure; uninsured losses; and other unanticipated risks.

(iii) Neither you nor we nor the Seller will be liable for any special, consequential, indirect, incidental or punitive damages, including, as applicable, damages relating to any of the risks or disclaimed attributes set forth in Condition 13(b)(iii). In addition to the above, we will not be liable for any loss whatsoever related to damage or corruption to the Referenced Content, failure of the NFT to reference the Referenced Content, or loss of, or other security or persistence issues related to, the Referenced Content.

(iv) You have sufficient understanding of NFTs, digital wallets and other storage mechanisms, cryptocurrencies, blockchain technology, and the use, characteristics, functionality, programming, and/or other material characteristics of all of the foregoing, to fully understand and agree to these Conditions of Business for Buyers and the disclaimers and risks outlined herein, or have consulted with professional advisors in relation to the foregoing such that any participation by you in the auction of any NFT constitutes an informed acceptance of such disclaimers and risks.

14. DATA PROTECTION

(a) We will hold and process your personal information and may share it with another Sotheby's Group Company for use as described in, and in line with, our Privacy Policy published on our website <https://www.sothebys.com/privacy-policy> or available on request by email to enquiries@sothebys.com.

(b) We may film auctions or other activities on any Sotheby's Group Company's premises and such recordings may be transmitted over the internet via our website <https://www.sothebys.com/privacy-policy> or other Online Platforms or social media. Online and telephone bids may be recorded and you agree to such recording.

15. AUTHENTICITY GUARANTEE

(a) We, as principal, provide an Authenticity Guarantee to the Buyer, subject to the following terms and conditions, that the information provided in the Guarantee Line (as defined) is correct. The "Guarantee Line" for each Lot is set out on the respective Lot page in the online Catalogue on our website and, where applicable, in the Guarantee Line Schedule in the hardcopy Catalogue (if any). Notwithstanding anything to the contrary in this Condition 15, with respect to NFTs, unless otherwise set forth on the respective Lot page on our website, the Guarantee Line is regarding the authorship of the Referenced Content, if any. The Guarantee Line may be amended by a salesroom or website posting or announcement. Buyers should refer to the glossary of terms, if any, for an explanation of terminology used in the Guarantee Line.

(b) The Authenticity Guarantee is provided for a period of five years after the date of the auction (the "Guarantee Period"), except as otherwise provided below.

(c) The Authenticity Guarantee is provided solely for the benefit of the Buyer and cannot be transferred to any third party.

(d) To claim under the Authenticity Guarantee, the Buyer must:

(i) notify us in writing within three months of receiving any information that causes the Buyer to question the correctness of the Guarantee Line and in any event by no later than the expiry of the Guarantee Period, specifying the Lot number and the date of the sale in which it was purchased, and providing all the information in the Buyer's possession in support of the Buyer's claim; and

(ii) return the Lot to us or, at our direction, to the Seller or another third party, in the same condition as at the date of sale to the Buyer and be able to transfer good title in the Lot, free from any third-party interest or claim(s) arising after the date of the sale. In addition, we may also require the Buyer to obtain at the Buyer's cost the reports of two independent and recognized experts in the field, mutually acceptable to us and the Buyer. We will

not be bound by any such reports and we reserve the right to seek additional expert advice at our expense.

(e) We reserve, in our absolute discretion as principal, the right to reject a claim under the Authenticity Guarantee if:

(i) the Guarantee Line was in accordance with the opinions of scholars and experts, which are generally accepted and known or privately expressed to us, as at the date of the sale, or the Lot description indicated that there was a conflict of such opinions;

(ii) the only method of establishing that the Guarantee Line was incorrect at the date of the sale would have been by means or processes not then generally available or accepted, unreasonably expensive or impractical to use, or likely to have caused damage or loss of value to the Lot;

(iii) the manner in which the Guarantee Line is said to be incorrect is due only to damage, restoration, modification work of any kind (including repainting or over-painting) present at the time of the sale, or the inability of the manufacturer, maker or relevant archives to confirm the correctness of the Guarantee Line; or

(iv) the manner in which the Guarantee Line is incorrect does not result in a material loss in value of the Lot.

(f) Subject to the above, if we reasonably determine that the Guarantee Line in respect of a Lot is not correct, we will ensure that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale.

(g) The Buyer acknowledges and agrees that rescission of the sale and the refund of the Purchase Price is the Buyer's sole remedy available under the Authenticity Guarantee and is in lieu of any other remedy that might otherwise be available to the Buyer as a matter of law or in equity.

(h) Additional provisions specific to Lots in Jewelry, Wine & Spirits, Tea and Books & Manuscripts auctions:

(i) With respect to Lots containing any gemstone, jade or pearls, the Guarantee Period for any claim that the gemstone or pearls are not genuine or of natural origin is 21 days from the date of the sale.

(ii) With respect to Lots sold in a Wine & Spirits or Tea auction, the Guarantee Period is 21 days from the date of the auction.

(iii) With respect to Lots sold in a Books & Manuscripts auction, the Authenticity Guarantee also includes a guarantee to the Buyer for a Guarantee Period of 21 days from the date of the auction that, subject to Conditions 15(c)-(g), the Lot's text and/or illustrations are not materially defective. Subject to the following exceptions, if we reasonably determine that the text or illustrations in a Lot are materially defective, we will ensure

that the sale is rescinded, and that the Buyer is refunded the Purchase Price in the currency of the sale. We reserve the right to reject a claim under this Condition 15(h) if:

(1) the Lot comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing;

(2) in the case of a manuscript, the Lot was not described in the Catalogue as complete;

(3) the defect complained of was mentioned in the Lot description or the item complained of was sold un-named in a Lot;

(4) the defect complained of is not a defect in text or illustration, such as without limitation, damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or half titles or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates, or is based on the age of hand-coloring in maps, atlases or books; or

(5) the manner in which the text or illustrations are defective does not result in a material loss in value of the Lot.

(i) For the avoidance of any doubt, the Authenticity Guarantee does not limit any rights or remedies that may be available to the Buyer under the applicable law and that cannot by law be excluded or limited by these Conditions of Business for Buyers.

16. MISCELLANEOUS

(a) You shall provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law or to evidence your authority to enter into these Conditions of Business for Buyers. If you are an agent acting on behalf of a principal, you shall also disclose to us the identity of the principal and provide to us, upon our request, verification of identity and any additional information required to comply with our Know Your Client requirements, applicable law with respect to you and the principal or to evidence your authority to bid on behalf of and to bind the principal. We reserve the right to seek identification of the source of funds received. If we have not completed our enquiries in respect of Know Your Client, Sanctions, anti-money laundering, anti-terrorist financing or other checks as we consider appropriate concerning you (or your principal, if applicable) to our satisfaction or if we are not satisfied in our sole discretion with the results of such enquiries, we may, in our sole discretion, prohibit you or the principal from bidding, or not complete, cancel or rescind the sale of any Lot, including refusing or returning any payment, as appropriate, and take any further action

required or permitted under applicable law without any liability to you.

(b) You are personally liable for your bid. If you are an agent acting on behalf of a principal, you and your principal are bound by the terms of these Conditions of Business for Buyers and jointly and severally assume your obligations and liabilities under them.

(c) We own the exclusive copyright to all images and written material we produce relating to each Lot. You cannot use them without our prior written permission. We may use them as we deem appropriate, to the extent permitted by law, before, during or after the sale of a Lot.

(d) The Conditions of Business for Buyers, including the Authenticity Guarantee, and the express representations and warranties and indemnity given by the Seller together are the entire agreement between us, the Seller and you with respect to the subject matter hereof and supersedes all prior or contemporaneous written, oral or implied understandings, representations or agreements relating to the subject matter of this agreement. If any part of this agreement is deemed invalid or unenforceable, such invalidity or unenforceability will not affect the remaining provisions, which will remain in full force and effect. No act, omission or delay by us shall be deemed a waiver or release of any of our rights.

(e) These Conditions of Business for Buyers are binding upon, and inures to the benefit of, you, your estate, heirs, executors, devisees, representatives, administrators, successors and permitted assigns.

(f) You may not assign or delegate your rights or obligations under these Conditions of Business for Buyers without our prior written consent.

(g) Notices to us should be in writing and addressed to the department in charge of the sale, quoting the reference number specified for the auction.

17. LAW AND JURISDICTION

This agreement will be governed by and construed in accordance with the laws of the State of New York. In the event of a dispute arising from or relating to this agreement, you agree to submit to the exclusive jurisdiction of the state courts of and the federal courts sitting in the State and County of New York, though we will retain the right to bring proceedings in a court other than the state and federal courts sitting in the State and County of New York.

Last Modified April 27, 2022

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Business for Buyers, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Business for Buyers, as amended by any oral announcement or posted notices.

1. SYMBOL KEY

▣ Reserves

Unless indicated by a box (▣), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (▣). If every lot in a catalogue is offered without a reserve, the Conditions of Business for Buyers will so state and this symbol will not be used for each lot.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may

bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

▼ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party's possible participation in the sale is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party's

possible participation in the sale is not known until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

◆ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot. Please also refer to the section on Endangered Species in the information on Buying at Auction.

▮ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

◇ Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ◇ in the lot's specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

⊖ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

₿ Cryptocurrency Payments

We will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers (or where applicable, in the Conditions of Sale and Additional Conditions of Sale for Payment by Cryptocurrency) applicable to the sale and only on the terms and conditions set out therein as of the date of the sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

2. BEFORE THE AUCTION

Bidding in advance of the live auction For certain sales, you may bid in advance of the live auction ("Advance Bids") on sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

The Catalogue The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may include in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known

and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale, or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

Viewing Property will be available for viewing at an exhibition of the auction property or by appointment only at our New York premises or such other location as we may indicate from time to time as indicated on the webpage for the sale.

Salesroom Notices Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public (subject to any governmental health or safety restrictions) without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Absentee Bidding for Live Auctions If you do not wish to bid online during a live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your

bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

Advance Bidding for Live Auctions For certain live sales, where Advance Bids are accepted, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Online bidding may not be available for Premium Lots.

In Person Bidding for Live Auctions For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App.

Telephone Bidding for Live Auctions In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

Hammer Price and the Buyer's Premium and the Overhead Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium and an overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The applicable buyer's premium and overhead premium rates are as set forth in the Conditions of Business for Buyers.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d)

in person at Sotheby's premises at the address noted in the catalogue (subject to any governmental health or safety restrictions). Please contact Post Sale Services for more information regarding paying in person.

Payment by Check Please contact Post Sale Services for information regarding payment by check.

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction".

Collection and Delivery

Post Sale Services

+ 1 212 606 7444

FAX: + 1 212 606 7043

uspostsaleservices@sothebys.com

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please

provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register

is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Business for Buyers applicable to the sale.

IMPORTANT NOTICES

Property Collection All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Business for Buyers. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Business for Buyers:

GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

Pottery Figure of a Horse, Tang Dynasty This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

Pottery Figure of a Horse, Tang Style This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

By Ma Shaoxuan This work is, in our best judgment, by the named artist.

Attributed to Ma Shaoxuan In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Signed Ma Shaoxuan The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.



